

And the winner is...

(see page 16!)

The New Amberola **GRAPHIC**

**Spring
Issue**

68

April, 1989

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April, 1989
(Spring)

The New Amberola Graphic

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22, 23, 27, 28, 29, each	.35
9 through 15, ea. .25	30 through 42, ea. .50
26 .40	43 through 67, ea. .75

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Revised Notice

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

Editor's Notes

At long last we are back on our quarterly published schedule. Not only is this spring issue out in spring (with 2 months left in the season), it's also the April issue -- and out in April! You can help us stay on schedule in the future by strictly observing the deadlines for having advertisements, etc., submitted.

This issue was another monster to put together! If you are a new subscriber, please don't expect 36 pages with every issue; we usually average around 28-30.

Readers who are waiting for missing back issues can look for no. 5-8 to arrive sometime in May; others to follow.

Although flowers are blooming in some parts of the country, we still experience an occasional snowfall in northern Vermont. I'm not complaining...I'll take snow in preference to the terrific heat of last summer! Best wishes to all for a happy spring.

-M.F.B.

→ Deadline for Next Issue
is June 30, 1989.

Editorial: Of Complaints, Hamburgers and GRAPHICs

Our last issue resulted in more controversy and correspondence than any previous one. "Why hasn't my article appeared yet?" "Why do we have to have these auctions?" "So-and-So seems to have nothing new to say" (while someone else wrote: "I especially enjoy So-and-So's column!"). "This type of article doesn't belong in the N.A.G." (Again offset with "I always enjoy reading his column," from another reader.) And so forth.

To paraphrase Barnum: You can't please all the people all the time. I have always felt that one of the GRAPHIC's greatest assets was its diversity. We know there are machine collectors out there who don't give a hoot about records, and vice versa; many readers enjoy "human interest" pieces, while others just want endless lists of matrix numbers. In the course of publishing the GRAPHIC, we try to cover all bases of interest found among our readers. Frankly, I feel we do a pretty good job of this. (Our renewal rate is usually over 85%, and some of the non-renewals are due to deaths!) If a certain article is of no interest to a particular reader, another one is sure to find its mark.

To answer the other complaints, we now have a great backlog of material for future issues. Some articles may be held back due to space limitations; some may be held in favor of others which are more timely; and some are held in order to avoid "flooding the market" with too much of one topic. In all honesty, I feel lucky to have this backlog to choose from, as there's no longer a last minute panic caused by not having enough material for a forthcoming issue.

We make no apologies for a strong advertising section! Many readers want the ads!! And above all, advertisers help pay the bills!!! To those readers who don't like the ads, please look back to issue #47. There were ten pages of text and four pages of ads. Five years later, in issue #67, there were twelve pages of text and sixteen pages of ads -- and the price of your GRAPHIC was exactly the same. Consequently, a complaint about advertising is hardly justified. There is a possibility that we may have to limit the number and/or length of auction lists in the future, but for now this is not a problem. Also, we take no responsibility for the accuracy or integrity of our advertisers, but if readers responding to them have any problems in this area, we certainly do want to know about them.

How do hamburgers come into this discussion? Not long ago we dined at the golden arches. McDonald's basic hamburger now costs 77¢ (with tax) and took two minutes and twenty seconds to consume. Burp. The GRAPHIC, on the other hand, is delivered to your door for 75¢. Almost any article takes more than 2 min. 20 sec. to read, and you have several of them. If you find just one article to be of interest, you still get it for about the price of a McDonald's hamburger. Furthermore, you can pull that article out several years from now and re-read it...but if you want another hamburger, you'll have to pay all over -- and undoubtedly it will be more than 77¢ by then! If any reader feels he is not getting his money's worth with the GRAPHIC, we invite him to spend his \$6.00 at McDonald's instead!

In spite of the tone of this editorial, we still do appreciate hearing from our readers. I regret not always responding to all the positive comments we receive, but your remarks (positive or negative) are always welcome.

-M.F.B.

PHONOGRAPH FORUM

by George Paul

The "Peerless" BF Graphophone

It is July of 1905. The sleepy village is quiet in which Hiram Marshfield conducts his business of talking machines, records, and bicycles. The past few days have been so warm that hardly a soul has stopped in to visit. Hiram Marshfield himself lounges half-prone, half-seated in a chair tipped back at a precarious angle against the wall. The window above his head is open. The buzzing of a katydid drifts in on an occasional warm breeze. A mayfly bats itself against the screen. Mr. Marshfield dozes off over his catalog of bicycle accessories.

He is awakened by steps on the wooden porch outside his store. A short, stocky man with a leather bag over his shoulder and a wide-brimmed hat stumps in noisily. "Afternoon, Hiram; Keepin' busy?" Mr. Marshfield, eyes still closed, gives a wry smile and nods while extending a leg to catch his chair as he slowly leans forward. He stretches lazily as the mailman removes his hat and wipes his forehead. A small pile of letters is placed on the counter as the two men commiserate about the heat, the schoolhouse roof, and the new railroad bridge going in down the creek away.

After some minutes, Mr. Marshfield finds himself alone once more. After standing and stretching with as much noise as possible, Marshfield notices a mailer from the Columbia Phonograph Company. Inside is the July, 1905 issue of The Columbia Record, a dealer newsletter. The man turns and surveys his establishment with an air of resignation.

The glare from the windows makes the interior seem dark. It reflects off the varnished tongue-in-groove ceiling. On shelves against the rear wall are nearly 800 Columbia cylinder records in their blue and white boxes. Below them sit two inexpensive oak record cabinets. On these cabinets and the counter are arranged two "Q" Graphophones, two "AT" Graphophones, an "AA," and an "AO," all with their lids in place. Three or four small aluminum horns are to be seen, while high above, suspended from the ceiling, are a half-dozen large morning-glory horns. On the other side of the room is a dusty display case with an "AK" Disc Graphophone alongside a larger "AH." Perhaps 100 7" and 10" disc records are stored in the display case. Just to the front of the store is a stand with three bicycles. The two windows which flank the front door each display a bicycle with various accessories arranged beneath them.

Marshfield gazes back at the Graphophones beside the silent cash register. "The boys in Bridgeport would just love this," he mutters to himself. He turns, pushes open the screen door, walks onto the porch, and eases himself into a dirty green rocking chair. Out on the square some children are playing beneath the trees. "Mebbee a line of tackle and bait would bring in some summer business," he muses. "'Spect there's a few at the creek now. S'where I autta be, 'stead a coolin' my heels up here." He shakes his head and looks down at his lap. In his hand is The Columbia Record. With a sigh, Marshfield opens it.

The newsletter does not vary to any degree from month to month. "Same old bunkum," Marshfield says out loud. "Any of these ya-hoos ever spend a day in July in an open wagon with wax records?" If only the Company would come up with something new. Something salable. Last April, The Columbia Record announced the

availability of a loud-speaking Graphophone selling for \$100. "Another useful contraption," Marshfield thought. "In April yet!" But here...in this issue..."A new line of Records, half a foot long, has been added to the product of the Columbia Phonograph Co. ..." Marshfield finishes reading the issue and gazes out on the square. "Mebbee, just mebbe..."

It is mid-November of 1905. A chill is in the air. The square is covered with dull brown leaves. A crowd of children has made a large pile of them into which they jump recklessly, followed by two frantically barking dogs. Many wagons line the streets today. Sullen-faced farmers, their crops harvested and sold, their hay and fodder in, are trudging through town with money in their pockets. Local tradesmen are greeting customers with smiles and, occasionally, free cigars. Hiram Marshfield is smiling too. In the past week he has sold both "Q" Graphophones, an "AT," and 68 records. A shipment from Bridgeport arrived yesterday with new records and four new "AZ" Graphophones. An elaborately lettered sign in the front window (the bicycles have been relegated to the back room for the winter) proclaims: "See the New Graphophone with the New Reproducer." The local druggist, at the urging of his plump wife, has just purchased one of the "AZ" Graphophones. As they pore over the Columbia Record Catalogue, Marshfield is called outside by the Express Agent.

"Want 'em in the back or the front?" the Agent calls down from his wagon drawn by two snorting horses. "Right through here, Fred," Marshfield answers, pointing to the front door. "Where've they been?" "Railroad off-loaded 'em somewheres else," the burly driver shakes his head. "The just come in. Figured you'd want 'em right off." Several crates are carried in and placed behind the counter.

"So what's in the boxes, Hiram?" the druggist asks, his wife peering around the counter. "You lookin' for another one?" Marshfield laughs, reaching for a pry bar. In a few moments the crate is opened and a gleaming Graphophone placed upon the counter. The excelsior is brushed away from it and the lid removed. "Will you look at that!" the druggist exclaims. "Says here it's called a 'Peerless BF'. Why so big along in here?" he asks, pointing to the mandrel. "To play these beauties," Marshfield replies, as he opens another crate, withdraws several 6" cylinder boxes, and places them on the counter. "Well I'll be jiggered," the druggist murmurs as his wife takes his arm and moves him closer. Two men loitering on the porch have been watching through the window. One enters the store as the other calls across the square: "Hey Pete-Commere!"

Soon a small crowd is gathered in Marshfield's store. "This could be it," Marshfield thinks to himself. "Mebbee, just mebbe..."

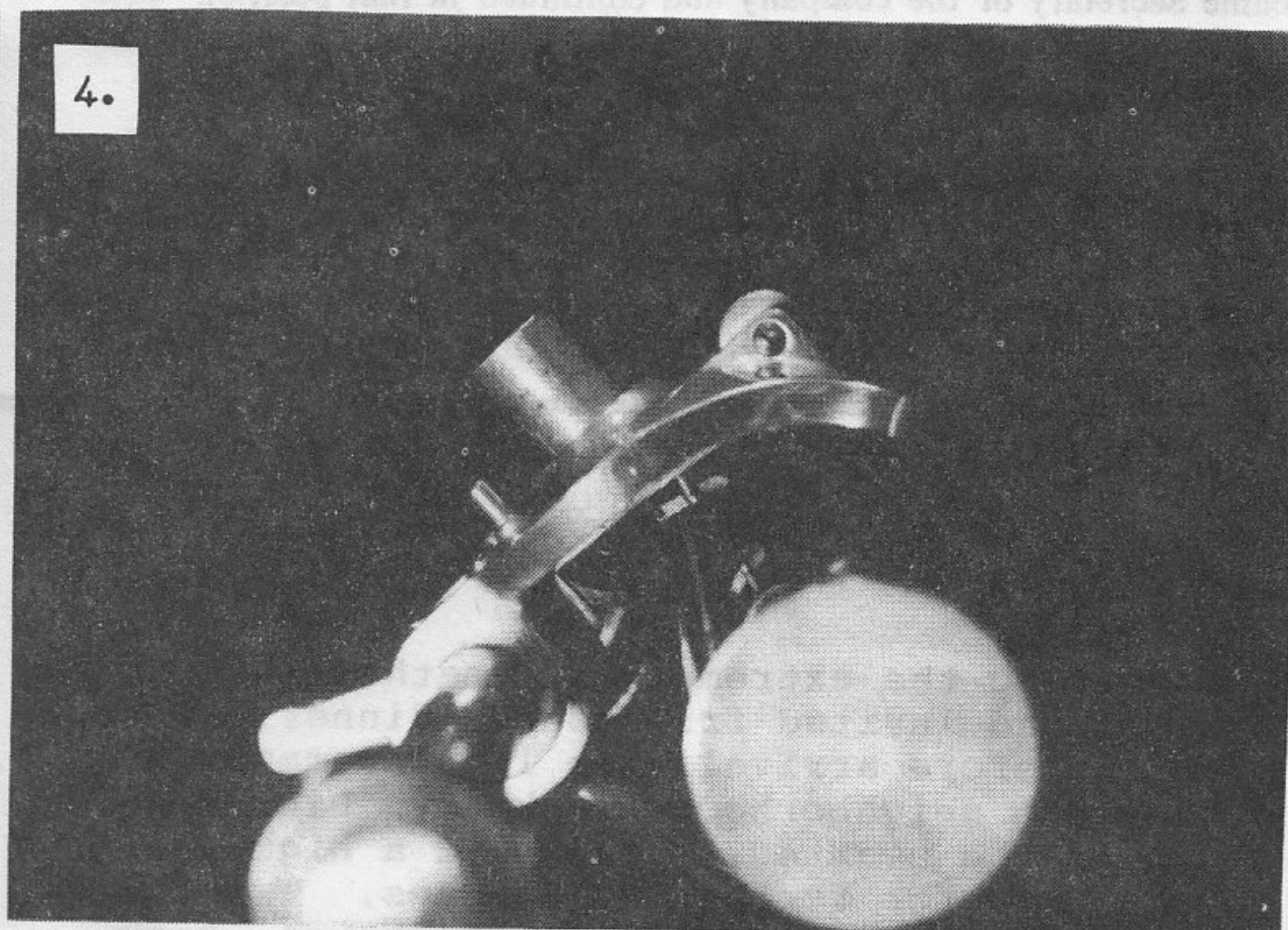
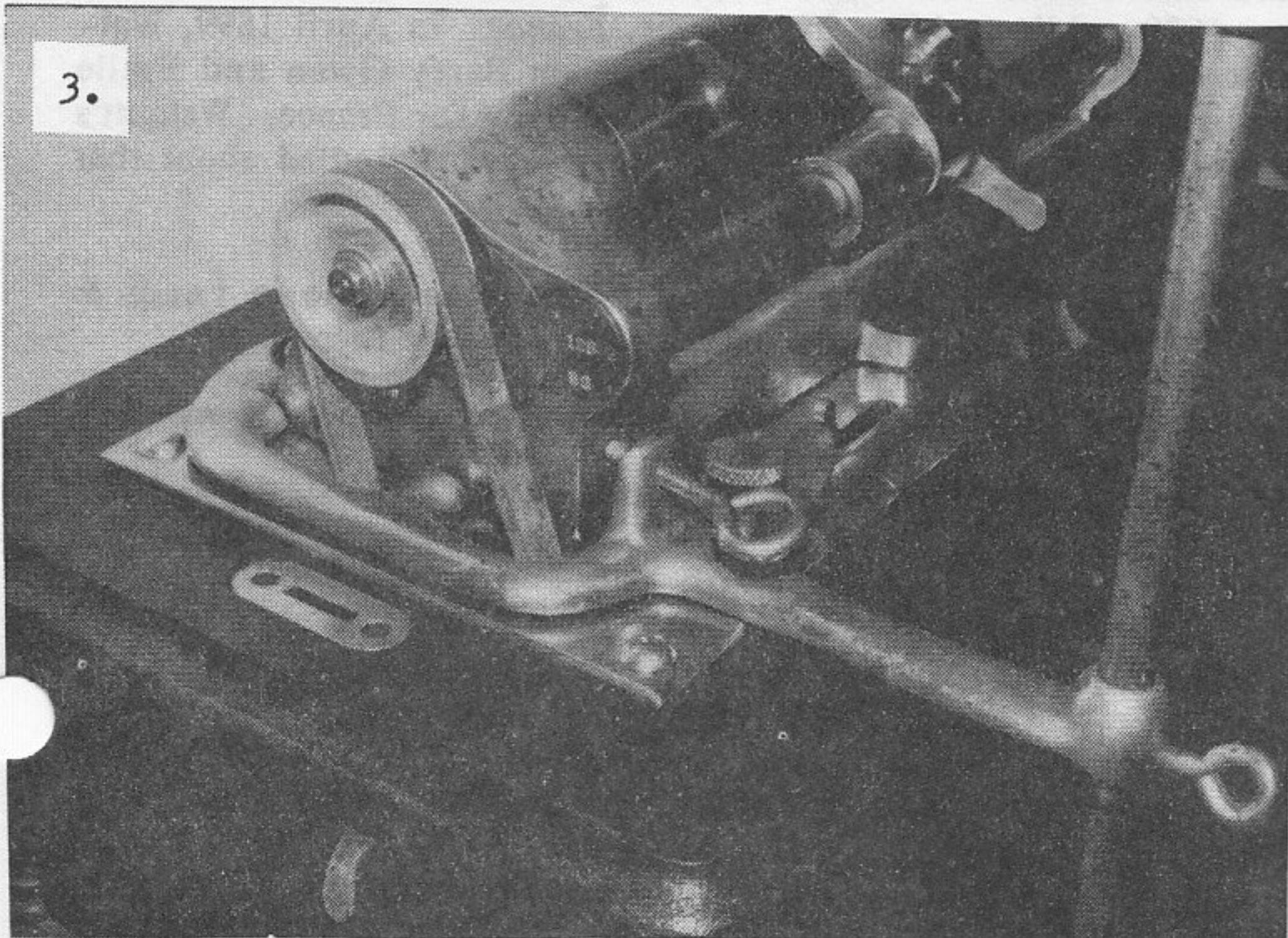
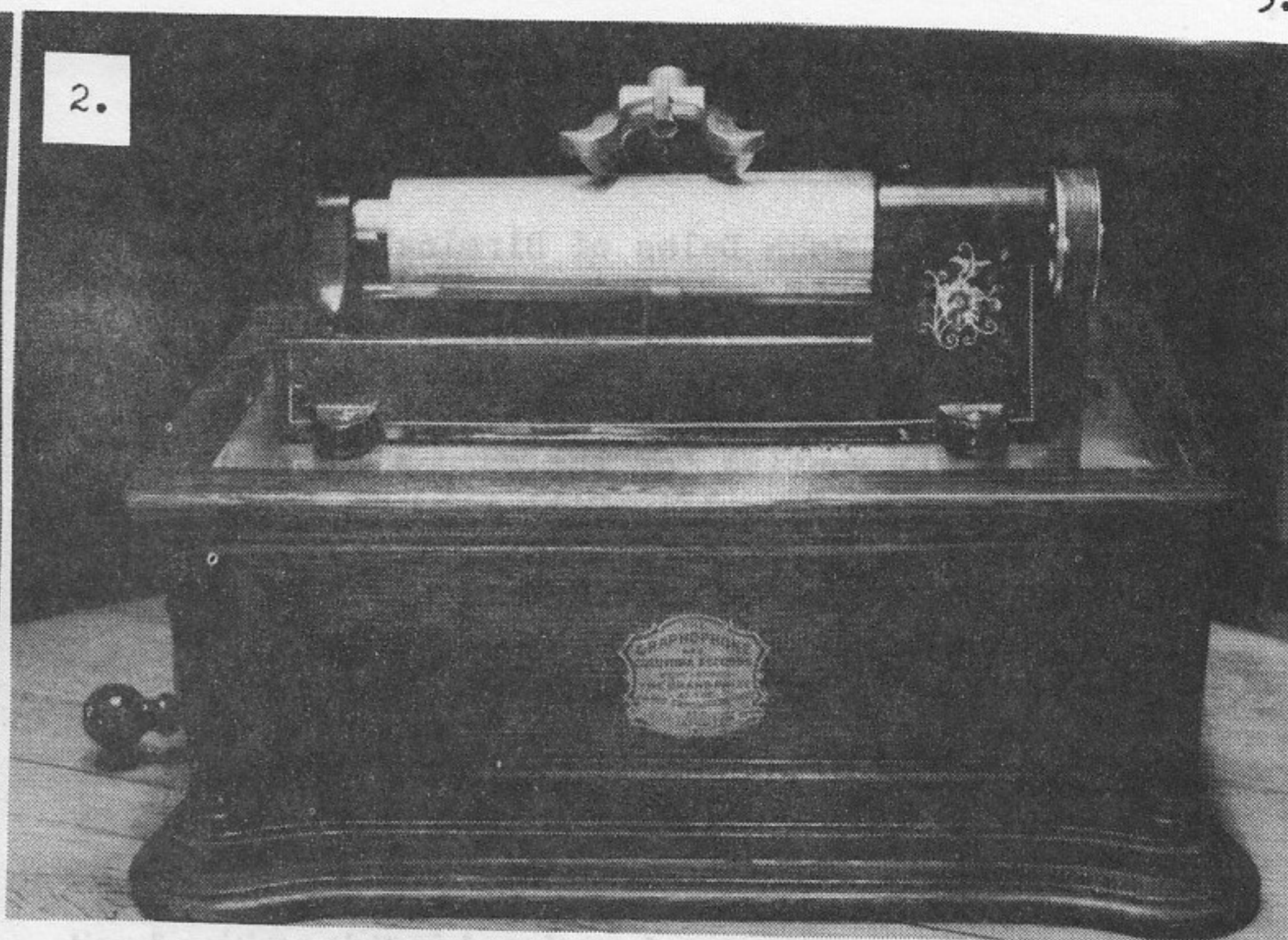
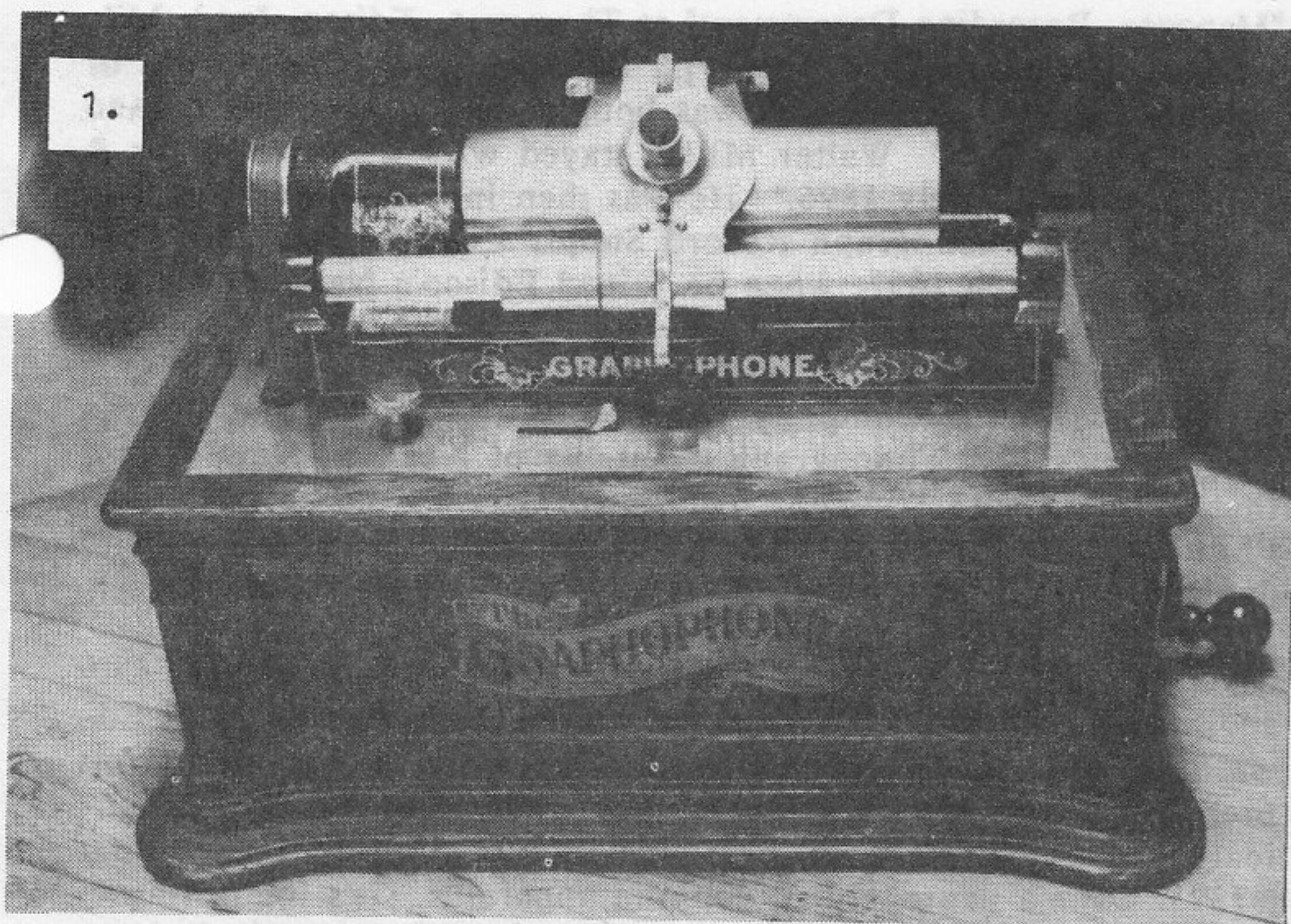
It is July of 1906. The sleepy village is quiet in which Hiram Marshfield conducts his business of talking machines, records, bicycles, and bait & tackle. Marshfield himself lounges half-prone, half-seated in a chair tipped back at a precarious angle against the wall. On shelves against the rear wall are nearly 650 Columbia cylinder records in their blue and white boxes. Below them sits an inexpensive oak record cabinet. On this cabinet and the counter are arranged two "AZ" Graphophones, an "AK" Disc Graphophone, and three "BF" Graphophones.

A bluejay screams incessantly from a tree outside. The leaves rustle gently in the summer breeze. Marshfield dozes over his catalog of bicycle accessories.

* * * * *

"Mystery Machines" Update:

Controversy swirls around the last column - particularly machine no. 2 with the external horn. The



1. The BF Graphophone, No. 40377. Lyric Reproducer, Quadruple Springs, Selling Price: \$40.00
2. BF, rear view.
3. A BG Graphophone with an unusual horn crane. (courtesy of Norm & Janyne Smith)
4. Mechanism of "Lyric" reproducer.
5. BF Graphophone, with aluminum horn and records, as they might have appeared in "Hiram Marshfield's" shop.

owner of the machine says he received a letter stating it was a German "Acktiphone" and that the reproducer is original. He further states that he has thoroughly examined it and, on the basis of nearly 40 years of collecting, declares it to be all original.

Tom Hawthorn, however, cautions us regarding "put together" models made from portable parts, original or reproduction horns, and cabinets of dubious origin. To quote Tom: "These are turning up more and more frequently in Europe at the pseudo-antique dealers, and are being made by individuals who scrap a portable and then make a simple cabinet (usually with glass sides) and then mount the portable works along with a horn of some type. I had two of these go through my hands recently..."

It would appear that U.S. collectors should exercise extreme caution when purchasing foreign machines. Horn-type talking machines were manufactured in Europe into the 1930s. This makes authentication of these machines more difficult due to the similarity of European internal and external-horn components. In short, when purchasing foreign machines, let the buyer beware!

* * * * *

Readers should correspond with George Paul directly regarding his column at: 29 Aldrich Street, Gowanda, N.Y. 14070.

The Edison Exhibition Company
&
Walcutt, Miller & Co.

In our last issue, John Dales of Birmingham, England inquired as to whether any readers could identify the origin of records bearing these company names. A couple of readers speculated that the "Edison Exhibition Company" may have been an early "ghost" company set up by Russell Hunting for the purpose of distributing records he made himself! Bill Klinger provides detailed information about the second company thanks to research data he gathered a few years ago. This information follows:

Mr. Cleveland Walcutt explained (in an affidavit taken November 28, 1894, when he was 32 years old) that he had been employed by the North American Phonograph Company under Jesse H. Lippincott as "bookkeeper and cashier," from June 1888. Walcutt later became Secretary of the company and continued in that position "until the receivership of August [1894]." At that time, he organized Walcutt, Miller & Co.

Walter H. Miller is generally known as Edison's longtime Recording Director. Miller was originally with the Edison Phonograph Works in the early 1890s, but was active in several independent record companies after the collapse of North American Phonograph. In testimony given in January 1912 (when Miller was -- at age 41 --

"Manager, Recording Department" at Thomas A. Edison, Inc.), Miller said: "[after the bankruptcy]... the Recording Department of North American Phonograph was bought out by Mr. Walcutt and myself and others." Walter Miller stayed with Walcutt, Miller & Company until "early 1896." He was then involved with Henry J. Hagen in the Phonograph Record Supply Company of New York City, until March 1897, when he joined Edison's National Phonograph Co.

Walcutt, Miller & Company was one of the firms (like George Tewksbury's U.S. Phonograph Company of Newark, New Jersey) that supplied entertainment records for sale by the new National Phonograph Co., until Edison set up his own recording and duplicating facilities.

Cleveland Walcutt continued in business at the same New York City address as before (53 East 11th Street), but in partnership with Edward F. Leeds as "Walcutt & Leeds Co." Both of Walcutt's firms produced brown wax cylinder records -- most probably by mechanical duplication. Mr. Walcutt was in fact granted U.S. Patent #733521 for a pantographic copying apparatus. It's interesting to note that Walcutt executed his application for this patent in December 1900, while residing in *Asnières, France*. In April 1899, Walcutt had sailed for Europe with William Barry Owen and Emile Berliner, to establish a gramophone company for France. Walcutt's participation in the cylinder trade must have dwindled about that time.

Edward Leeds carried on with cylinders for a while in Leeds & Catlin, but this association soon turned to the disc format.

Confessions of a Record Collector

by Barry Moore

During the extreme cold weather last January, I had invited friends for dinner. Five minutes before arrival, the light company arranged a neighborhood blackout. Dinner could not be started, but we had a high old time anyway for forty-five minutes. Twenty-five candles were lit around the house, cocktails were served, we had recorded music -- mostly Paul Whiteman's symphonic jazz on a newly restored 1926 Victrola Orthophonic Credenzena.

The evening marks one of the few times a much loved collection of antique records has ever been appreciated by friends. Generally speaking, I'm sorry to say, it's a solitary sport. I have more than one friend who always checks to see that old records won't be played before agreeing to come over. We collectors have learned not to take it personally. We aren't outcasts, we are the chosen few.

A person need not be a music lover to be a record collector, but it certainly helps. Take my case, for example. On family musical evenings with my grandmother and me sitting at the keyboard, daddy starring on the violin, my brother attempting marimba obligatos, the repertoire was predictably grandmother's sheet music from the teens and twenties. I got pretty good at it, at least my mother thought so. So imagine how electrifying it was (if you'll pardon the expression) for a 13 year old who always struggled through "Liebesfreud" to suddenly discover Fritz Kreisler playing it in the attic on a one-sided Victor Red Seal Record! Most people understand that.

What most people don't understand is that I really like to listen to old records just for their own sake. I've even been known to record them onto cassettes and enjoy them in

the car. Other people like theatre organ, opera, musicals, comedy duets, ragtime and double piano music as much as I do, but they wouldn't dream of putting this old stuff in their ears. I think I have an answer why I do.

It has to do with a love of history and a comfortable familiarity with the past. Forget that my dad sold Victrolas in 1923 or that my great aunt played for silent pictures. This is me making the past live again for me alone. It is important for me to be able to invite Nora Bayes into my living room to sing "Snoops the Lawyer," or to ask Helen Trix to recreate her 1905 Broadway hit, "the Bird on Nellie's Hat." And they perform for me exactly the way they performed for their original audiences. If Jesse Crawford plays "My Sin" on his Wurlitzer, it's a cheap ticket for me to the Orpheum. I am there and I can smell the popcorn. Too bad the Theatre's gone.

There are other rewards for record collectors, mostly purely sensual: the smell of wax cylinders, the brilliant luster of Edison Blue Amberol cylinders, the mass of a 14" Pathé disc, the power and presence of the first electric recordings of 1925, the panoply of colorful record labels. There is the joy of "rediscovering" the progress of recording technology on a first-hand basis.

And there is the satisfaction of solving endless trivial mysteries, such as why were cylinder records so much more popular in the U.S. than in Europe, or why are the 1908 presidential election speeches of William Jennings Bryan so much easier to find than those of William Howard Taft, or why have I never met a female record collector in 30 years?

But the most appealing part of this record collecting avocation defies explanation, apology, or rationality: it just simply knocks me out when the big horn sings!

Reconstructed Recording Listings
for the
Berliner Gramophone Company
April -- May 1900

Raymond R. Wile

(Note: This listing is based upon the June 1900 Berliner Catalog and Billings submitted to Frank Seaman as introduced in the case: Frank Seaman versus Berliner Gramophone Company. It does not include remakes unless they were billed. -- R.R.W.)

(Editor's Note: This listing covers a very late period in Berliner record output. In matching up the dates and titles with catalog entries, Ray has been able to reconstruct the recording activities in the studio on practically a day-to-day basis. We believe this is the first time such a recording log has been reconstructed for U.S. Berliner.)

April 2, 1900, Monday (reported)

SAMUEL SIEGEL, Mandolin:

01141 Nearer my God to thee (1 take)

(April 2, 1900, Monday) (Assumed date since the session was not reported to Frank Seaman)
HARRY MACDONOUGH, Tenor

01142 My old Kentucky home
01143 The blue and the gray (Paul Dresser)
01144 Come love, go love -- The Princess Chic
01145 NO INFORMATION
01146 NO INFORMATION
01147 Wait
01148 The love-lorn lily -- Broadway to Tokio

(Note: We do not know if any remakes were made at this session)

(April 2 or April 3, 1900, Monday or Tuesday)
(Assumed date since the session was not reported to Frank Seaman)
METROPOLITAN ORCHESTRA

01149 Move up Johnson
01150 Ol' Alabam' -- song and dance
01151 Ma tiger lily
01152 Pickaninny justice
01153 Flirting in the park
01154 NO INFORMATION
01155 Sweet little daisies

April 3, 1900, Tuesday (reported)

S. HOLLAND DUDLEY, Baritone

0343 The village choir REMAKE (2 takes)
0425 The naughty little clock REMAKE (2 takes)
0429 His little wife REMAKE (2 takes)
0431 My Sunday girl REMAKE (2 takes)
0464 Nancy REMAKE (2 takes)
01156 Hunting for a happy little home in Harlem
-- Broadway to Tokio (2 takes)
01157 Couldn't help it--had to (Comic) (2 takes)
01158 Jack's the boy -- from The Geisha (2 takes)
01159 Carry me back to old Virginny (2 takes)
01160 NO INFORMATION
0743 I'd like it REMAKE (2 takes)

April 6, 1900 Friday (Reported)

Mme. EDICA

--- Sample record sent by Mr. Hall, accompanist

April 7, 1900, Saturday (Reported)

WILL F. DENNY, Comic

01161 Parody on "A picture no artist can paint" (2 takes)
01162 I'm not particular (2 takes)
01163 You're the only one (2 takes)
01164 For old times sake (2 takes)
01165 A little bit off the top (2 takes)
01166 NO INFORMATION
01167 It's another color now (2 takes)
01168 NO INFORMATION
The green fields of Virginia (2 takes)
Is there anything else you'd like (2 takes)
The shadows on the door (2 takes)
My family troubles (2 takes)

(April 9, 1900, Monday to April 13 or 14, 1900, Friday or Saturday) (Assumed dates since the sessions were not reported to Frank Seaman)

"...it has been customary for the defendant to employ talent for the making of matrices and records, as and when directed to do so by deponent; but that within three months last past, deponent has been employed for such purpose, without the order of deponent, or his knowledge or consent; and that such employment was kept secret from deponent by defendant; but that upon learning the same, when deponent accused C. G. Child, the record-maker for defendant...the said Child admitted to deponent, that he had been engaged in making records for a week, from productions of Sousa's Band at the Laboratory of defendant, for which about one thousand dollars (\$1,000) had been paid; and the deponent has heard of other instances in which talent has been likewise employed..."

--Frank Seaman Affidavit, June 22, 1900.

Calvin G. Child in another affidavit affirmed that "The reason the said Seaman had not been consulted on this engagement was that for some months past the privilege of making records from Sousa's Band had been withheld because the said Seaman and the National Gramophone Company had violated the privilege which had been accorded to the said deponent by Sousa and they had led the public to believe that John Philip Sousa was connected with these engagements personally..."

--Calvin G. Child Affidavit, Aug. 2, 1900.

SOUSA'S BAND, Directed by ARTHUR PRYOR

01169 Man behind the gun (Sousa) (4/18 or 4/19/00? - no notice)
01170 A coon band contest--Cakewalk (Pryor) (4/12/00)*
01171 The sun do move--Cakewalk -- from Whirl-i-gig (Stromberg) (4/7 or 9?/00)*
01172 Circus galop (Donnawell)
01173 Intermezzo--Salome (Lorraine)
01174 Balancen--Waltz (Czibulka)
01175 Indian war dance (Bellstedt)
01176 A dream of Wagner (Valentine Hamm)
01177 Lucia di Lammermoor--Sextette (Donizetti) Featured Herbert L. Clarke, Henry Higgins, Simone Mantia, Arthur Pryor, Mark Lyon and Edward A. Williams.
01178 Crack regiment patrol (Tobani)

8.

ARTHUR PRYOR, Trombone solos accompanied by SOUSA'S BAND

- 01179 The blue bells of Scotland (Arr. by Pryor)(4/14/00)*
- 01180 Love thoughts--Concert waltz (Pryor)
- 01181 Felice waltz (Liberatti)
- 01182 Chris and the wonderful lamp--Fanny waltz (Sousa)
- 01183 Werner's Farewell Song (Werner)[Could this be Trumpeter of Säckingen--Werner's Farewell (Nessler)?]
- 01184 Asleep in the deep (Petrie)

*Carries a limited use notice: "This record is licensed for use only on The Berliner Gramophone"

HERBERT L. CLARKE, Cornet solos accompanied by SOUSA'S BAND

- 01185 The bride of the waves--Concert polka (Clarke)
- 01186 My love for you--song (Clarke)

WALTER B. ROGERS, Cornet solos accompanied by SOUSA'S BAND

- 01187 Souvenir of Naples--Air and variations (Rogers)
- 01188 Ah! 'Twas a dream--Song (Kassen)

SOUSA'S BAND, Directed by ARTHUR PRYOR

- 01189 The three solitaires (Herbert) - Cornet trio with Herbert L. Clarke, Walter B. Rogers and Henry Higgins.
- 01190 Eugene Onegin--Waltz (Tschaikovsky)
- 01191 Waltz (Chopin) "From the beautiful Chopin Suite played at the Sousa concerts"
- 01192 Polonaise (Chopin) "From the beautiful Chopin Suite played at the Sousa concerts"
- 01193 Danse des paysans Russes (Ascher)
- 01194 Pixie's dance (Vincent)
- 01195 Echo des Bastions (Kling)
- 01196 Huguenots -- Benediction des poignards (Meyerbeer) Trombone section: Arthur Pryor, Mark Lyon and Edward A. Williams
- 01197 A Runaway Girl--Selections (Monckton)
- 01198 The lily bells (Sousa)
- 01199 The mosquito parade (A Jersey review) (Whitney)
- 01200 Humoresque--Listen to my tale of woe (Whitney)(Note: Smart ascribes this to A. F. Smith)
- 01201 Hula, hula cake-walk (Van Alstyne)
- 01202 The golden wedding march (Rogers)
- 01203 Peace forever march (Lacalle)
- 01204 'A Frangesa march (Mario Costa)
- 01205 Cyrano de Beregrac--March (Herbert)
- 01206 The Ameer--March (Herbert)
- 01207 The Ameer--Selection (Herbert)
- 01208 Who dat say chicken in dis crowd? (Marion) Medley, introducing Jump back Hooey
- 0228 The stars and stripes forever REMAKE (made April 11; appears on the cover of the June 1900 catalog according to testimony of Frank Seaman)

April 16, 1900? (Not reported)

Vess L. Ossman, Banjo

- 01209 Rag-time skedaddle
- 01210 Hot stuff patrol
- 01211 Melodies from The Fortune Teller and Singing Girl
- 01212 Wedding chimes

The next few sessions present problems in assinging dates since the numerical sequence does not seem to be consistent. I have assumed that the sequence was correct and the numerical breaks indicate unreported sessions. However, I have listed the items in question both in their assumed position and when the session was billed.

April 16, 1900, Monday ? (Not reported?)

HAYDN QUARTET (Rycroft, Macdonough, Dudley and Hooley)

- 01213 The Kerry Dance ?
- 01214 Kathleen Mavourneen ?
- REMAKES ?

JOSEPH NATUS, Tenor

- 01215 The blue and the gray ?

S. HOLLAND DUDLEY, Baritone

- 01216 Tramp, tramp, tramp, the boys are marching (w. orchestra?) ?
- 01217 NO INFORMATION

April 17, 1900, Tuesday (Reported)

JOSEPH NATUS, Tenor

- 01215 The blue and the gray REMAKE? (2 takes?)
- 01218 In good old New York town (In report listed as Take me back to New York town) (2 takes)
- 01219 You're the only one (2 takes)
- 01220 Ruth (2 takes)
- She sleeps by the Swanee River (2 takes)
- The only way (2 takes)
- The lady with the love light in her eyes (2 takes)
- Words cannot tell (2 takes)
- When you were sweet sixteen (2 takes)
- Sweet Savannah (2 takes)

April 18, 1900, Wednesday (Not reported) ?

- 01221 NO INFORMATION
- 01222 NO INFORMATION
- 01223 NO INFORMATION

April 21, 1900, Saturday (Reported)

(Note: Numbers out of sequence)

EMIL KENNECKE (Note: in catalog as Emile Keneke, Cornet solos)

- 01132 Flora waltz REMAKE (2 takes)
- 01224 Kathleen Mavourneen (2 takes)
- 01225 NO INFORMATION
- 01226 NO INFORMATION
- 01227 O pretty Peggy (2 takes)
- 01228 Belle of the West (2 takes)
- Oh how delightful (2 takes)
- Dear heart (2 hearts)

April 19, 1900, Thursday (Reported)

HAYDN QUARTET

- 01213 The Kerry Dance REMAKE? (2 takes)
- 01214 Kathleen Mavourneen REMAKE? (2 takes)
- 01229 Dudley Buck's good night (2 takes)
- 01230 Almost persuaded (2 takes)
- 01231 NO INFORMATION
- 01232 NO INFORMATION
- 01233 A trip to the county fair (2 takes)
- "Describes the railway journey, noise of the train, side show barkers and fakirs. The inevitable hand organ is present. A very catchy number."
- 01234 The home over there (2 takes)

- 0413 Massa's in the cold, cold ground
REMAKE (2 takes)
0416 Cornfield medley REMAKE (2 takes)
0573 The owl and the pussy cat
REMAKE (2 takes)
Bonnie sweet Bessie (3 takes)
Robin Adair (2 takes)
Easter hymn (2 takes)

April 20, 1900, Friday (Reported)

S. HOLLAND DUDLEY, Baritone with METROPOLITAN ORCHESTRA

- 01216 Tramp, tramp, tramp, the boys are marching
REMAKE? (3 takes)
01235 Marching through Georgia (3 takes)
01236 When Johnny comes marching home (3 takes)
01237 The Sousa girl (3 takes)
01238 The man behind the gun (3 takes)
01239 Soldiers in the park -- A runaway girl (3 takes)
01240 For I want to be a soldier (3 takes)
How I love my Lou (3 takes)

S. HOLLAND DUDLEY, Baritone with piano

- 0343 Village choir REMAKE (1 take)
0743 The Ameer -- I'd like it (Sousa)
REMAKE (2 takes)
01241 NO INFORMATION

April 15, 1900, Wednesday (Reported)

WILL F. DENNY, Comic singer

- 01242 When I think of you (2 takes)
01243 Mammy's little pickaninny boy (2 takes)
01244 Just when I needed you most (2 takes)**
01245 Ain't you my Lulu (2 takes)

Numbers 01246 through 01252 did not appear in the catalog, but the remaining Denny numbers fit most of the sequence.

- Every race has a flag but the coon (2 takes)
Hooray (2 takes)
Cold feet (2 takes)
Mary Ellen Simkins' bike (2 takes)
The love light in her eyes (2 takes)
A job like that (2 takes)

**No notice

April 26, 1900, Thursday / (Not reported)

GEORGE BRODERICK, Bass solos

- 01253 Martha -- Beer song
01254 Rob Roy -- Turnkey's song
01255 Thy sentinel am I
01256 NO INFORMATION
01257 Fortune teller -- Gypsy love song
01258 Princess Chic -- War is a bountiful jade
01259 Robin hood -- Armorer's song
REMAKES?

April 27, 1900, Friday (reported)

LYRIC TRIO (Miss Spencer, Sop., Mr. Macdonough, Tenor, Mr. Hooley, Basso)

- 01260 The torpedo and the whale (3 takes)
01261 Pinafore -- Farewell my own (3 takes)
01262 Pinafore -- Selections (Now give three cheers and When I was a lad) (3 takes)
01263 Mikado -- The flowers that bloom in the spring (3 takes)
01264 NO INFORMATION
01265 The bride elect -- Unchain the dogs of war (3 takes)
0292 Atilla -- Trio REMAKE (2 takes)
0293 Iolanthe REMAKE (2 takes)
The bride elect -- six months ago (2 takes)

April 28, 1900, Saturday (Reported)

Signor FRANCISCO (nom-du-disque of EMILIO DE GOGORZA, Baritone)

- 01266 The holy city (2 takes)
01267 Calvary (2 takes)
01268 The lost chord (2 takes)
01269 Tosti's good bye (2 takes)
01270 Love's old sweet song (2 takes)
01271 Les rameaux (2 takes)
01272 Madrigal (2 takes)
01273 La Favorita -- Leonore viens (2 takes)
01274 Ninon (2 takes)
01275 Cantique de noel (2 takes)

April 30, 1900 or May 1, 1900 (Monday or Tuesday) Probably not reported

SAMUEL SIEGEL, Mandolin solos

- 01276 Home sweet home
01277 Cradle song (Hauser)
01278 I love you in the same old way
01279 Come ye disconsolate

May 2 and/or 3, 1900 (Tuesday and/or Wed.) ?
METROPOLITAN ORCHESTRA, Descriptive

- 01280 Admiral Dewey's arrival in New York harbor -- "Dewey arrives in New York Harbor, and is received with cannon booming, bands playing and cheers of soldiers and sailors. Dewey is called upon for a speech, which he delivers, and the band plays 'Columbia, the gem of the ocean.'"
01281 NO INFORMATION
01282 The limited express -- "Railroad effects, bell, movement of train, steam exhaust, 'All aboard,' etc."
01283 Trolley car galop -- "With realistic bell effects, electrical imitations, street calls, Rube on board bound for the Bowery, etc."
01284 The night alarm -- "Representing the familiar fire alarm at night, fire bells, shouts, the wild race to the fire, horses' hoofs, reeling hose, engine whistle, the firemen's chorus."
01285 Suwannee River -- "Pulling in the gang-plank, steamboat bells and whistles, darkies' shuffle with clogs, negro shouts, etc. A happy reminder of 'Dixie Land.'"
01286 Jolly fellow waltz -- "Waltz time at 4 AM" (recorded May 3, 1900)

date?

GEORGE GRAHAM, Humorous recitations

- 01287 Peculiar experiences
REMAKES?

(Note: Mr. Graham recorded for Eldridge Johnson on May 14, 1900)

date?

ARTHUR COLLINS, Coon songs with Orchestra

- 01288 Say you love me Sue
01289 Mandy Lee
01290 I just received a telegram from baby

ARTHUR COLLINS, Coon songs

- 01291 Ma tiger lily
01292 Mammy's Carolina twins
01293 Pliney come kiss your honey
01294 The rag-time hymn
01295 Hannah's a hummer

*32

Statements, with Bill.

PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 2nd, Samuel Siegel,
1 Mandolin Record "Nearer My God to Thee," \$2 00
Accompanist, 2 50
Add 40% 4 50
Railroad fares 1 80
5 00
11 30

PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 3rd, S. H. Dudley.
2 I'd Like It.
2 My Sunday Girl.
2 Nancy.
2 The Naughty Little Clock.
2 His Little Wife.
2 Hunting for a Home in Harlem.
2 Jack's the Boy.
2 The Village Choir.
2 Carry Me Back to Ole Virginia.
2 Could Not Help It, Had To.
20 Records, @ \$2.00 each \$40 00
Accompanist, 2 50
Add 40% 42 50
Railroad fares, 17 00
4 00
\$63 50

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*33

PHILADELPHIA, April 30th, 1900.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 20th. Metropolitan Orchestra 2 and 3/4 hours,
Seven men @ \$4.00 \$28 00
Leader 6 00
Add 40% 31 00
13 60
\$47 60

Accompaniment for S. H. Dudley.

PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 20th. S. H. Dudley.
3 For I Want To Be A Soldier.
3 The Man Behind The Gun.
3 Marching Through Georgia.
3 The Sousa Girl.
3 How I Love My Lou.
3 When John Comes Home.
3 Soldiers In The Park.
3 Tramp, Tramp.
24 Records with orchestra.
1 Village Choir with piano.
2 I'd Like It " "
27 Records. 4 of them are made without charge as they are due from last date 3/4/1900.
23 Records @ \$2.00 \$46 00
Accompanist 1 00
Add 40% 47 00
18 80
\$65 80

PHILADELPHIA, April 30th, 1900.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 6th. Sample Record by Mme. Edica, sent by Mr. Hall,
Accompanist, \$1 00
Add 40% 40
\$1 40

PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 7th. Will F. Denny.
2 For Old Times Sake.
2 Your, The Only Sue.
2 A Picture No Artist Can Paint.
2 I'm Not Particular.
2 Green Fields of Virginia.
2 Is There Anything Else You'd Like.
2 A Little Bit Off The Top.
2 The Shadows on The Door.
2 It's Another Color Now.
2 My Family Troubles.
20 Records, @ \$2.00 \$40 00
Accompanist, 3 50
Add 40% 43 50
Railroad fares, 17 40
4 00
\$64 90

PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.,
424 South Tenth Street.

April 17. Jos. Natus.
2 She Sleeps by the Swanee River.
2 The Blue And The Gray.
2 Take Me Back To New York Town.

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PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 21st. Emil Kennecke.
2 Belle of the West.
2 Kathleen Mavourneen.
2 O Pretty Peggy.
2 Oh How Delightful.
2 Dear Heart.
2 Flora Waltz.
12 Records @ \$2.00 \$24 00
Accompanist 3 00
Add 40 per cent. 27 00
Railroad fares 10 80
4 00
\$41 80

PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 25th. Will F. Denny.
2 Every Race Has a Flag But the Coon.
2 Just When I Needed You Most.
2 Hooley.
2 When I Think of You.
2 Aint You My Lulu.
2 Cold Feet.
2 Mary Ellen Simpkins Bike.
2 Mammy's Little Pickaninny Boy.
2 The Love Light in Her Eyes.
2 A Job Like That.
20 Records @ \$2.00 \$40 00
Accompanist 3 00
Add 40 % 43 00
Railroad fares 17 20
4 00
\$64 20

2 The Only Way.
2 The Lady With The Love Light In Her Eyes.
2 Words Can Not Tell.
2 When You Were Sweet Sixteen.
2 Your, The Only One.
2 Sweet Savannah.
2 Ruth.

20 Records @ \$2.00 \$40 00
Accompanist 2 00
Add 40% 42 00
16 80
Railroad fares 58 80
4 00
\$62 80

PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 19th. Haydn Quartet.
3 Bonnie Sweet Bessie.
2 Owl And Pussy Cat.
2 Almost Persuaded.
2 Kathleen Mavourneen.
2 Dudley Buck's Good Night.
2 Robin Adair.
2 Easter Hymn.
2 Massa's in the Cold Ground.
2 Corn Field Medley.
2 The Kerry Danes.
2 A Home Over There.
2 Trip to Country Fair.
25 Records @ \$3.50 \$87 50
Accompanist 1 50
Add 40% 89 00
Railroad fares for five people Miss Stern-
bler with quartett for samples 20 00
Dinner for four and parlor seat on Limited
Express 6 00
\$150 60

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PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 27th. Lyric Trio.
2 Trio Verdi's Attila.
3 Trio from Iolanthe.
2 Six Months Ago (Bride Elect).
3 Unchain The Dogs of War.
3 The Torpedo And The Whale.
3 The Flowers That Bloom in The Spring.
3 Selections From Pinafore.
2 Farewell my own.
21 records @ \$3.00 \$63 00
Accompaniment 4 00
Add 40 % 67 00
Railroad fares 28 80
12 00
\$105 80

PHILADELPHIA, April 30th.

Mr. Frank Seaman, New York,
To Berliner Gramophone Company, Dr.
424 South Tenth Street.

April 28th. Sig. Francesco.
2 Les Rameaux French.
2 Lenore Vieux La Favorita French.
2 Cantique De Noel, "
2 Madrigal "
2 Ninon "
2 The Holy City.
2 Calvary.
2 Tosti's Good Bye.
2 Love's Old Sweet Song.
2 The Lost Chord.
20 Records (10 French and 10 English) @
\$2.00 \$40 00
Accompanist 3 25
Add 40 % 43 25
Railroad fares 17 30
4 00
\$64 55

01296 My Susie-Anna from Louisiana
 01297 I've got chicken on de brain
 01298 I'll make dat black gal love me
 REMAKES?

01299 NO INFORMATION
 01300 NO INFORMATION

date?

HAYDN QUARTET

01301 Sweet and Low
 01302 My Lindy Lou ("Solo by Mr. Macdonough
 with Quartet Chorus")
 01303 Annie Laurie
 01304 Doan you cry my honey ("Solo by Mr. Ry-
 croft, with Quartet accompaniment and
 chorus")
 REMAKES?

* * *

No further serial numbers are listed. Victor recording activity begins in earnest with sessions beginning on May 22, 1900.

* * *

BIBLIOGRAPHY


Berliner Gramophone Co. (Complete catalog, June? 1900) Philadelphia, 1900. Note: Third generation xerox lacks tp.

Encyclopedic discography of Victor recordings. Pre-matrix series. ... Compiled by Ted Fagan and William R. Moran. Westport, Conn., Greenwood Press, 1983.

Frank Seaman vs. The Berliner Gramophone Co. June 1900. (U.S. Circuit Court for the Western District of Virginia)(Printed appeal record). pp. 68-73.

Smart, James R., comp. The Sousa Band; a discography. Washington, D.C., Library of Congress, 1970. Material concerning the Berliner recordings appears on pp. 15-24.

At Left: We reprint the six pages from the printed record of the U.S. Circuit Court used by Ray Wile to recreate the Berliner recording log. Readers will be particularly interested to see exactly how much (or little!) artists were paid to make these records.



The "Record Research Associates" have prepared a comprehensive listing of Little Wonder records which we expect to publish for them sometime in the future. There are still several blanks as well as other pertinent information needed to make the work as complete as possible. If you haven't sent for the packet we've prepared, please drop us a postcard and we'll send it right out.

Another Theft

11.

As our hobby becomes more and more popular and supplies of original items diminish, the prices various machines and records command have climbed steadily. One of the negative results of this is that our collections increasingly become targets for thievery. With this in mind, we regret to inform readers of the following robbery:

"On or about Feb. first, my building was broken into and the following phonographs and antiques disappeared:

- An Edison Home Model D, 2 & 4 min. with oak cygnet horn and model H reproducer. The metal part of this cygnet horn I sprayed with a chrome paint.
- An Amberola model #50
- A Columbia Graphophone
- An Edison black Gem with C reproducer
- A Philco cathedral radio
- A metal tray with six wax dictaphone records and boxes and lids
- Two Edison Standard Model D Phonographs
- Another Edison Home Model D

"If you see or hear of these antiques, please call or write to me. Phone 348-3122.

Vito Caruso
 301 Birkett Street
 South Pekin, IL 61564"

Regretfully, Mr. Caruso did not have any serial numbers from the machines he lost. We advise all readers to take sensible precautions with their collections: take photos, be careful about who knows of your collection, and write down all serial numbers!

HERE & THERE

Visitors to the Chicago area are urged to look up a display entitled "American Popular Music and Entertainment: The Gay Nineties to the Great Depression" at the University of Chicago. The exhibit is from the personal collection of Allen Debus (occasional contributor to the GRAPHIC) and features sheet music, cylinders, discs, and phonographs. It is at the Regenstein Special Collections, 1100 E. 57th Street, and is open daily from 8:30 to 5:00 (9:00 to 1:00 P.M. on Saturdays). The exhibit is free and open to the public, and it runs through May 31.

Reader Oliver Lane reports that 1920s musician Sylvester Ahola is still well, though has become somewhat of a recluse in recent times. Oliver would like to find Mr. Ahola's Edison recording of "Look at the World and Smile" (by the Golden Gate Orchestra) to cheer him up. Anyone who can supply the record can contact Oliver at Box 8, Uncas-Winniahdin, Gloucester, Mass. 01930.

John Doulou sends us news of a recent discovery. It seems he has located a 1929 cartoon called "Finding His Voice" which features the voices of Billy Murray and Walter Scanlan! Billy talks and sings a duet with Walter of "Good Night, Ladies," while Walter solos with "Love's Old Sweet Song."

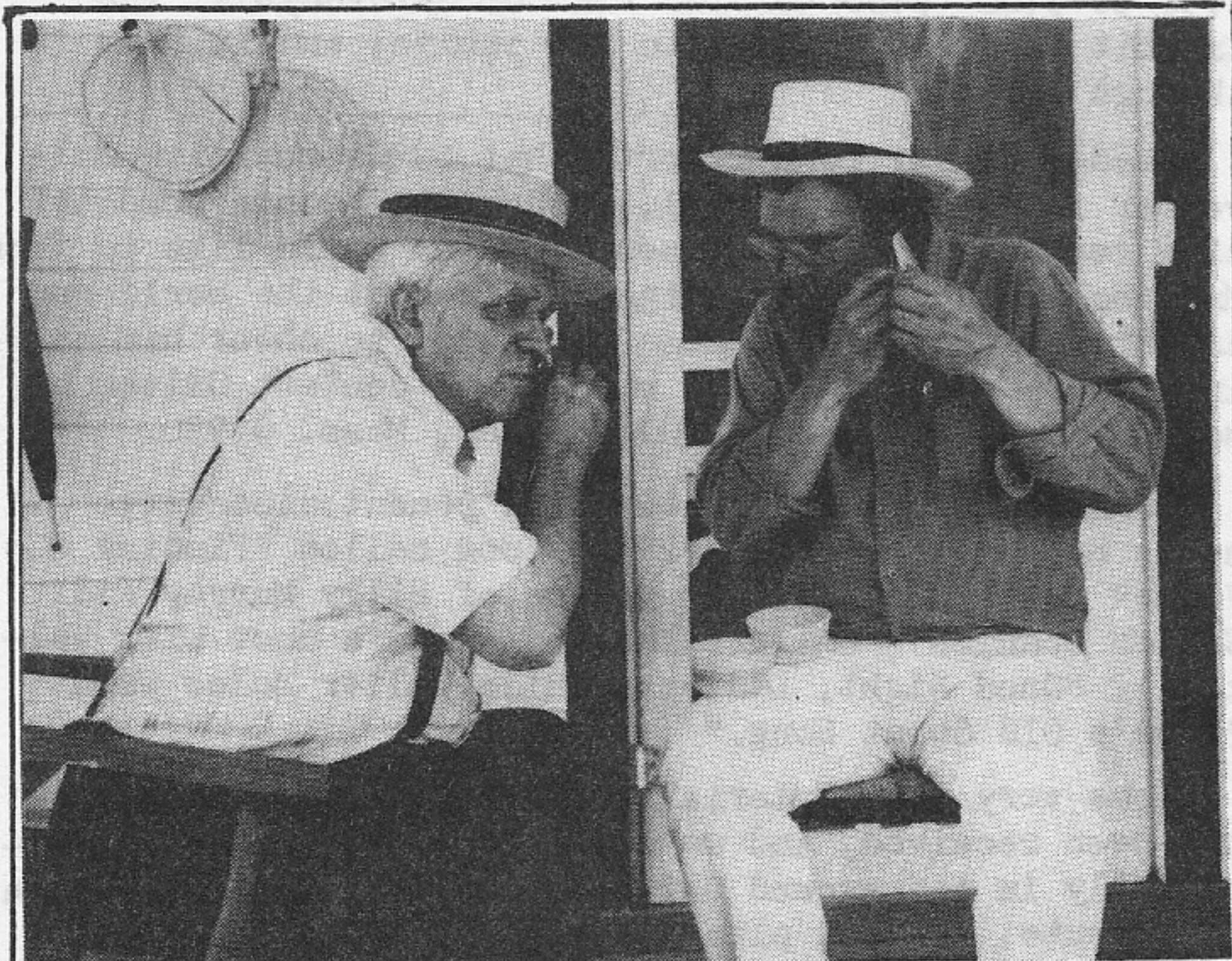
Some very fine material on Marsh Labs of Chicago has been received, and we ask if any other readers (especially in and around Chicago) have something they can contribute. If so, please contact the GRAPHIC editor. Our Marsh issue will present much never-before-published material!

Some Home Remedies for Your Ailing "Victrola" (conclusion)

by Jerry Donnell

Editor's Note: Some of the controversy surrounding our last issue involved the first part of Jerry Donnell's article. Although some of our readers felt he was advocating outright desecration of antique phonographs, we know this was not his intention. We originally accepted the piece because it was a charming retrospect of a collector with more than fifty years' experience. We agree with one writer that nothing should be done to an antique machine which can't be reversed to its original state at some later date; but there is nothing wrong with trying to improve the sound and performance of an old phonograph. However, as collectors and preservationists of the past, we should see that no original parts (regardless of their inadequacies) are given the "deep six"!

Now for those wonderful Edisons! In 1956 I broke the string on my Amberola I reproducer. I also was not pleased with the Model M reproducer. Too much racket. Too much needle talk or clatter, whatever you call it. My mother suggested using dental floss. I got some Red Cross dental floss and it worked fine on the Diamond B. I did away with the metal wire on the Model M and the noise stopped. Mr. Ernest Simpson of Antioch, Tenn. had the loudest sweetest toned Amberola 30 I had ever heard. He said, "The old diaphragms dry out." He replaced the old one with one made of Portuguese cork. Honestly, you could hear that Amberola down the block. The records didn't blast, either. Will Oakland sounded great, Mary Carson didn't screech, and the Marine Band didn't sound like they were beating a tin tub. I used cork for years, but cork dries out in the winter and gets too mushy during a wet spell. So in 1965 Sgt. James Hedges and I started making diaphragms from Swiss Miss Cocoa lids. They are easy to make, using the old one for a pattern. The new diaphragm must not fit too tightly or again the machine will have needle talk. No gasket has to be used between the diaphragm and the reproducer cup, but extra ones must be used under the adjusting ring. In tightening the threaded ring, only enough tightness to stop air leaks past the diaphragm.



"Thumping" for a decent diaphragm
from a buttercup lid

Maybe your wife will hand tighten it for you, but don't let your grand-daughter, the Amazon, do it! Too much tightness will cause blast. That diaphragm must be very flexible. I was amazed at the tone of the Amberola after that.

As for the Diamond Disc, Sgt. James Hedges and I really worked hard in 1963 to bring out the tone of those wonderful records. The Edison was especially bad about needle talk. As the old diaphragm dries out, I found that rubbing a small amount of Vaseline on it will make a world of difference. Apply it to the whole diaphragm. Don't be afraid of using too much and coat both sides after making sure the sealing wax on the diaphragm bone isn't loose. I use a soldering iron to melt any loose sealing wax. The gaskets always were a source of trouble. Too loose and you get air leaks, too tight you get blast. Ernest Stoneman sounds O.K., but Alice Verlet and José Mojica sound terrible. Finally, in 1966, I made gaskets of Rosebud typewriter cleaner (which is a putty-like substance used for cleaning the type), and Hedges and I swore off rubber gaskets forever. No more fumbling with the diaphragm threaded ring. Take some of the Rosebud and roll it between your hands until you have a string of the right length and thickness. The new gasket must NOT be so thick that it runs over and chokes part of the diaphragm, but a little thicker than the old rubber ones. Also, the new gasket must be powdered down with Johnson's Baby Powder to keep it from sticking up everything. I have reproducers that I worked on in 1966 that still to this day do not blast. Once you get the reproducer right, there is no use taking it apart.

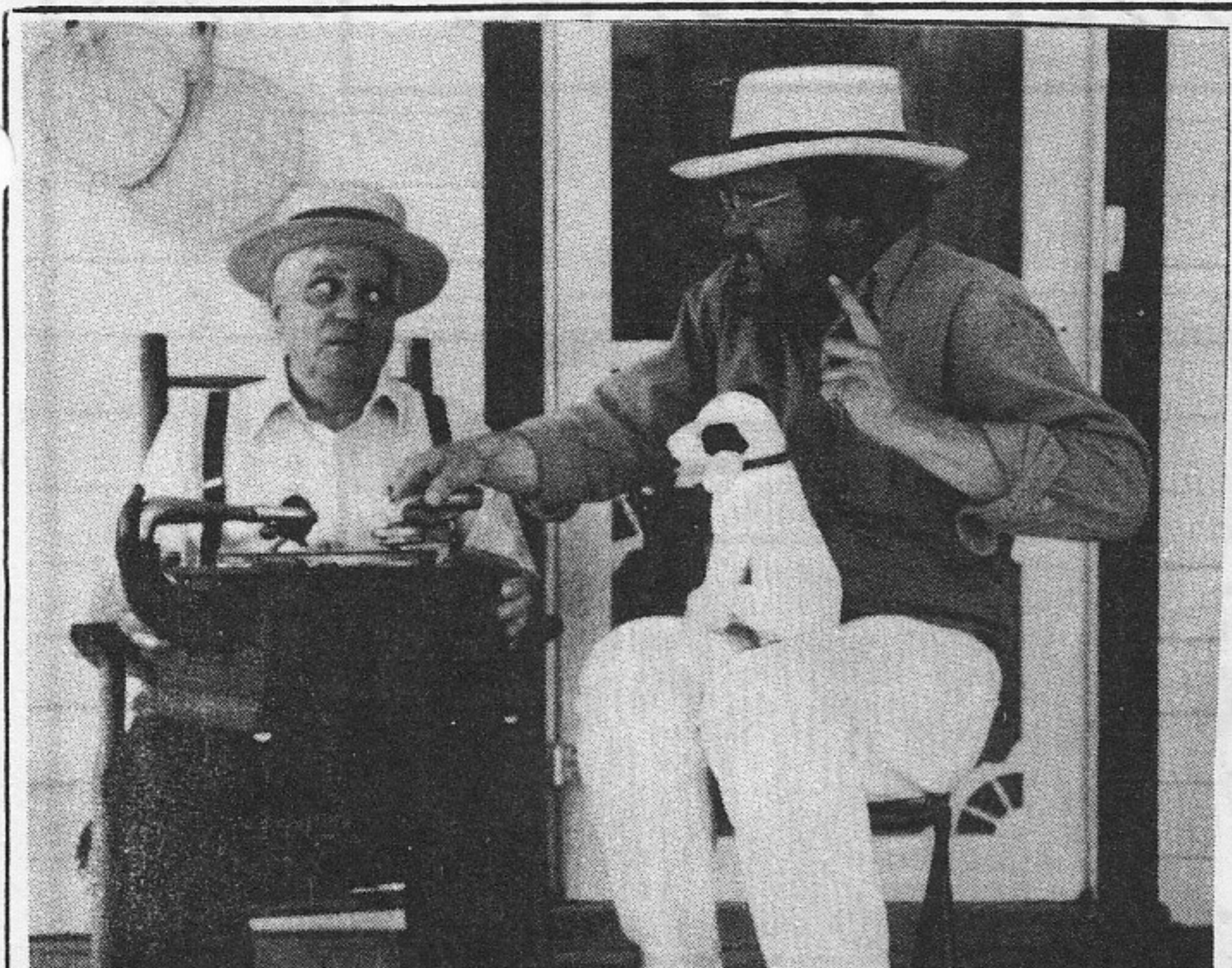
If the diaphragm is B.E.R. (beyond economical repair) I use the bottoms from Blue Amberol boxes, the ones marked Seeley Tube Co. with the hole right in the center (how convenient, as the church lady would say). Put the box to your ear and gently thump the bottom and listen for a low note. The one with the lowest note is the one to use. Again, use Rosebud for the gaskets. I have three reproducers in my C-2: the Edison, the l.p. and one old style reproducer with the Seeley tube diaphragm. The Seeley reproducer I use instead of the tone modulator when I prefer a soft tone. Try it before throwing a brick through my stained glass window; I'm sure you'll like the round full tones at half volume instead of the muffled tone the modulator gives.

I don't know why (and this is also a mystery to our friend Ben Tongue), but all Edison Diamond Disc machines before 1926 have a more beautiful tone. He suggested that there was a difference in the material used, but I believe he finally ruled that out. For my ear the 150 horn (again before 1926) sounds best. Notice the low notes of Lewis James' "House of Dreams" and those of "Baby Dreams" on the Sheritan sans inlay and the forever popular Chippendale. My best friend, Barry Cheslock, who knows his stuff about music (his father taught at Peabody for forty years) says the lowest note he ever heard on an Edison was an "Egyptian" played with a 150 horn. I've owned two Edisonics and neither satisfied me as much as my B-80! The B-80 with the Dance reproducer doesn't have that "well bucket" tone of the Edison. I might add here and now that these are my opinions, not those of our editor. I don't want him to be deluged with letters from irate Edison owners!

I have a C-1 and a C-2. The C-2 had a thin tone and I traded a horn from an old 1918 Sheraton. There was a world of difference. Even the L.P.s sounded better. I haven't tackled the C-1 yet.

Incidentally, the diamond points from Expert Pick-ups in England stand up very well. I have one I've used since 1983 and it's still as good as the day I installed it. As a matter of fact, all my Amberolas and Diamond Discs have these replacement styli, they don't wear out. I bought a replacement needle from another dealer and it wore out after fifteen plays. It ruined

"Come, Josephone, in my Flying Machine" before I noticed it.



Jerry: ("Oh Lord! Doesn't this boy know you can't use a Diamond Disc reproducer on this machine??")

Dave: "Curse you, Grey Gull records!"

As for the other machines, the Aeolian Vocalions, the Humanolas, etc., there is little one can do to bring up the tone other than seal up the cracks in the horns, change the diaphragms, and make the joints airtight. I've wasted many hours on these machines. They just don't come up to the Starr, Davis, Silvertone and Che-neys. Rather heartbreaking because they have such beautiful cabinets. Some, such as the Perkins, the Pathé, the Fruman, the Dixie, the Singer, the Victrola, the Magnola, all have cheap gum wood cabinets but rival the best in tone. I really like the Starr best for tone.

Mr. Edison up there in Heaven, "Are you with me tonight?"

-- Jerry T. Donnell

P.S. Did I mention the Brunswick? I have never seen a sorry one.

Addendumb! Sometimes on certain cylinder records the pitch waver is unbearable. If the record is taken off and turned on the mandrel $\frac{1}{2}$ way around, the pitch wave will often stop or improve. This is especially true on the Amberola 30, 50, 75, and 80. The Amberola V is the best one I've ever owned, the flywheel taking out a lot of the pitch waver. On the X I used to lighten the feed screw just enough to put a little drag on it. This seemed to steady the mandrel and stop most of the wow. Wear out the feed screw? I've had an VIII in use like this since 1953 and it hasn't worn out yet. Tom knew what he was doing, and if the machines are kept cleaned and oiled, they will be here to greet Gabriel!

Jerry Donnell would be pleased to hear from readers at: Rt. 3, Box 1430, Harpers Ferry, WV 25425.

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readers of the GRAPHIC didn't receive the last issue because they failed to send us their change of address. Don't let this happen to you! Let us know before you move.

LIFE in the ORTHOPHONIC AGE

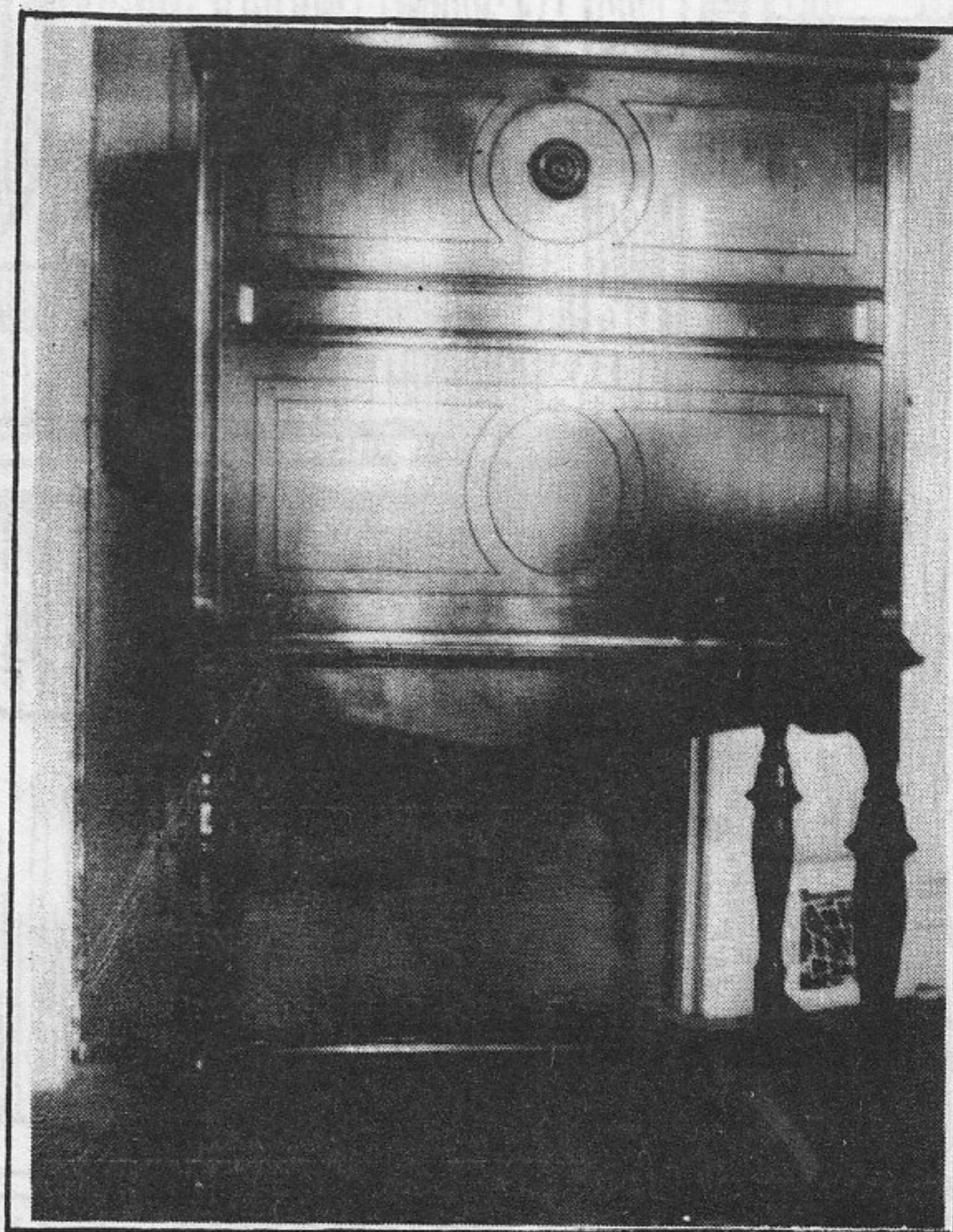
Thomas C. Rhodes

COLLECTING ORTHOPHONICS

-- Special --

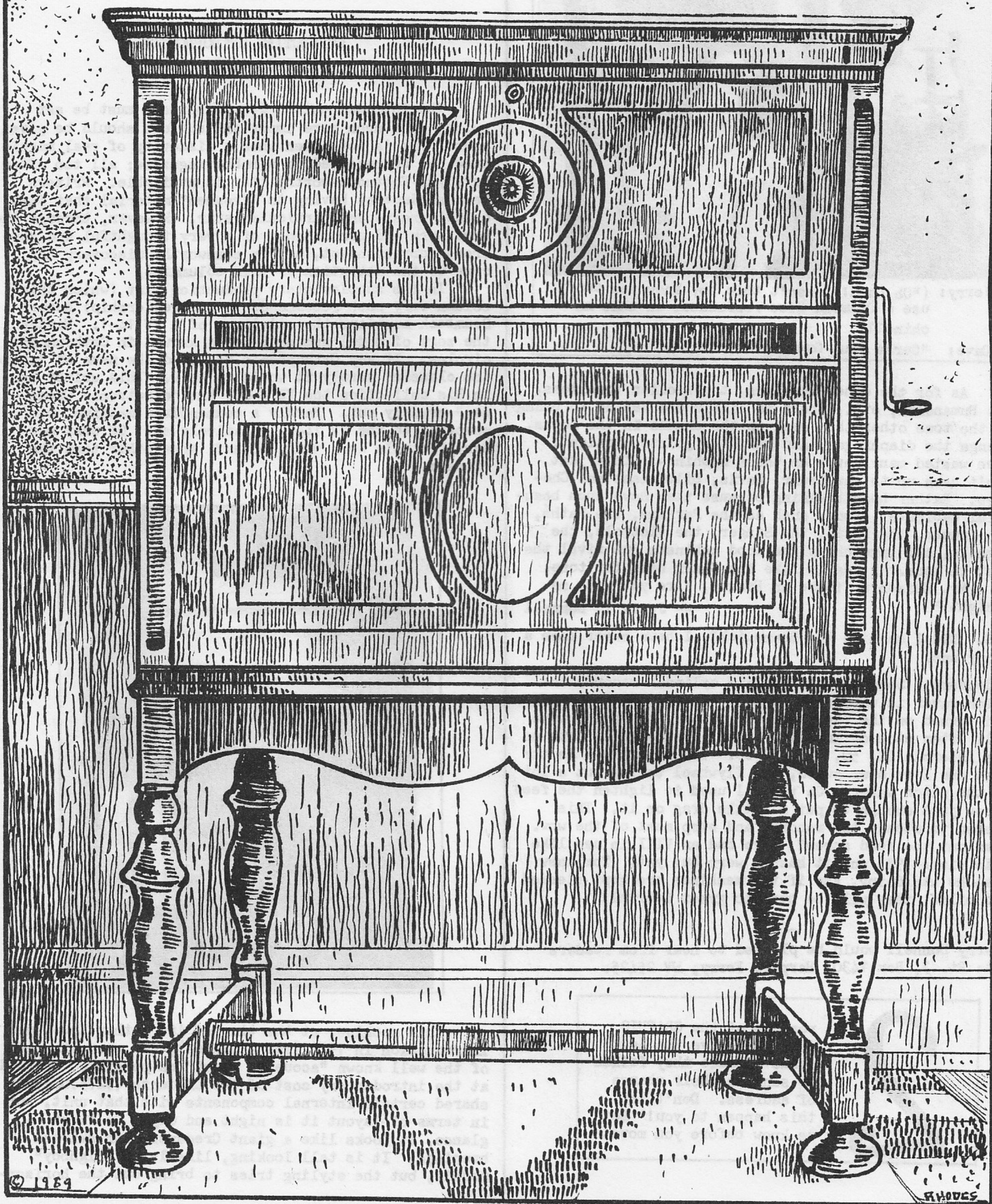
The intended column for this issue must be set aside, as a much more important subject should be given space. It is not often when a discovery of real magnitude can be reported in a hobby magazine; all too often merely a footnote-worthy item is available. Writers become adept at having to "freshen" material that just cannot create any particular stir. However, through the hard work and persistence of a very thoughtful and generous correspondent, a very newsworthy discovery has come to the attention of this columnist.

In his supplementary production list (which this column very much recommends to its readership) Robert Baumbach mentions the existence of a VV 14-1. Hardly the sort of model number bandied around in Orthophonic circles. If any Orthophonic deserved the name of "phantom classic" surely it would be this. This writer has in his collection the VE 8-60, the "electronic Credenza," crudely put. Hardly a commonplace machine, but compared to the VV 14-1, relatively so. Of what mystery Victrola does this speak? None other than the "Revere."



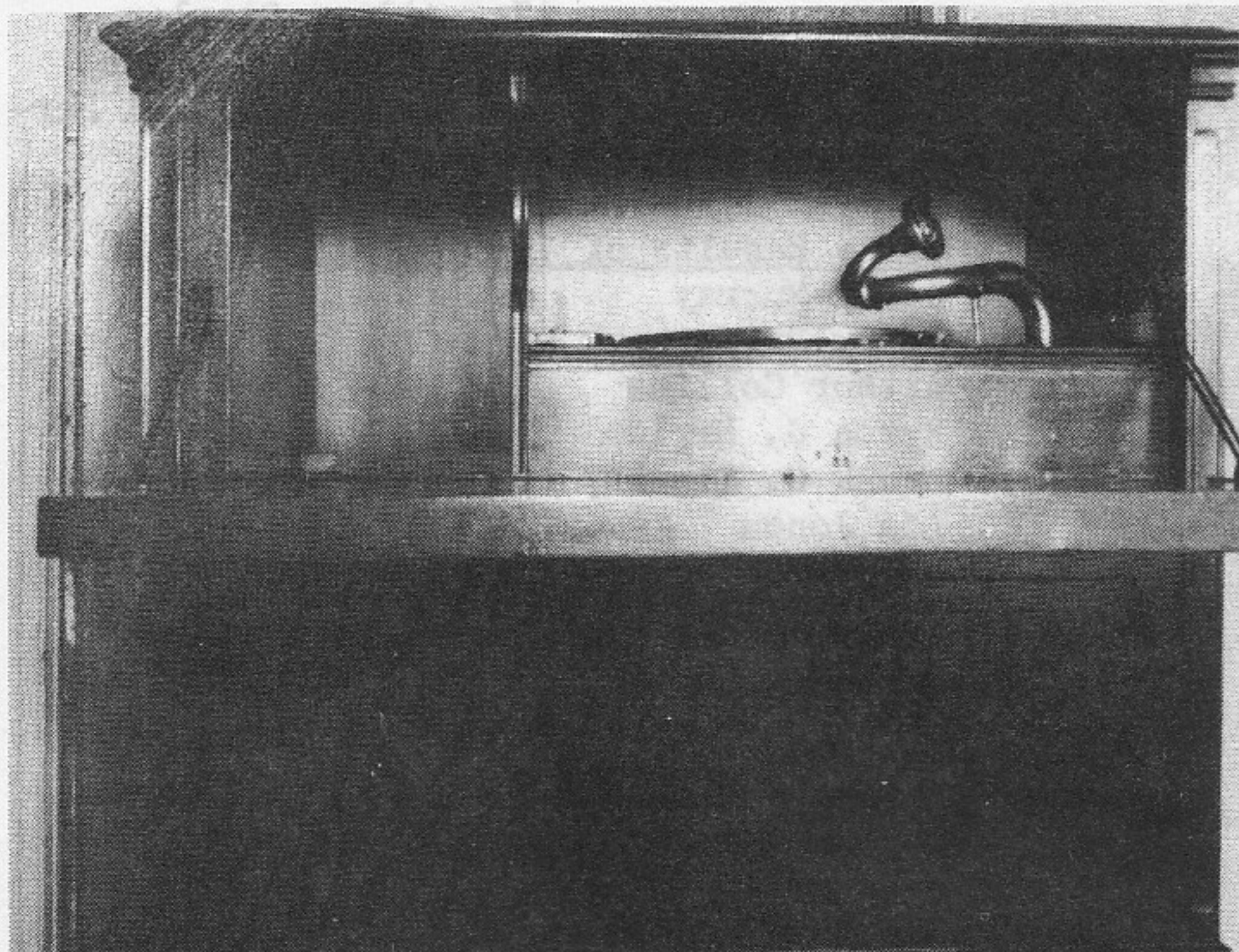
This machine, at the time of its rather low-keyed introduction in 1926 (see Baumbach), was as unlike any of the well known "acoustic fleet" as possible. Priced at the introductory cost of the Credenza (\$275.00), it shared certain internal components with that unit, but in terms of layout it is night and day. On first glance, it looks like a giant Credenza with skirted bracings. It is tall looking, like later "highboy" models, but the styling tries to bring out the horizon-

ORTHOPHONIC MODEL "REVERE"



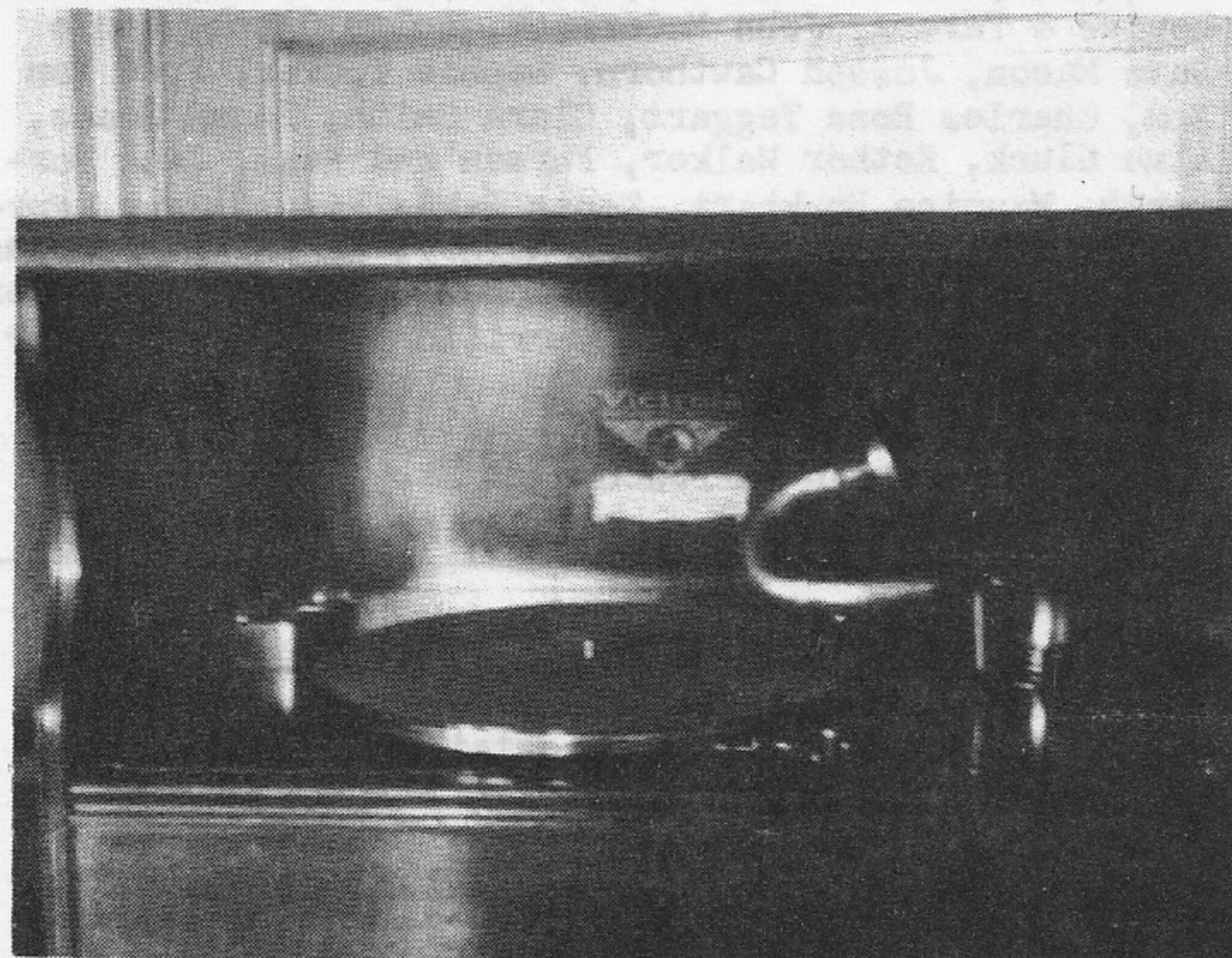
tal lines so as to avoid a "gawky" effect.

Starting at the top of the cabinet, one notices the pediment cornice, unlike that of the usual Orthophonic. Underneath is the access panel to the mechanism, which is pulled forward till it rests horizontal like a shelf. It is guided by two slider hinges similar to those used on the Granada, but obviously longer. On the left is an open space for record storage while on the right is the mechanism. It does not rest in a flush motor board like the usual Orthophonic, but has its own attractive "turntable base" built in, not unlike that of modern hi-fi devices. While the stamped platter is standard Victor issue, the tone arm is not. It is longer than that used on the Credenza and is articulated with a curvier taper tube and longer "C" arm. It, however, does not have the later pot metal bracket but is bearing supported. The stop screw is not the same length as the one on the Credenza arm and is positioned differently. The needle trough is standard.



Record storage and playing compartments revealed with access door lowered

For some reason, for manufacturing or marketing costs, there is only a two spring motor, very odd in light of its size and cost. However, it may be that other specimens have the four spring. It does not appear that any were equipped with the superb AC induction motor, as the design almost cries out for it.



Close-up of playing compartment

There are no speaker doors as the tone chamber points to the floor (saving the cost of a grille and grille cloth). It is connected to the taper tube by a cast iron elbow totally unlike that used in the Credenza. The chamber expands a bit more than in the sister unit reflecting its longer tone arm. All sound would thus be radiated towards the floor, making the diffusion pattern less directional but adding a new set of reflective patterns. Placed over a rug, the sound could be muffled.

The cabinet and mechanism are supported on four long turned legs, similar to the Granada save that the stretcher is plain between each pair of legs. Unlike the smaller unit, the Revere has a double cyma curve skirt which counteracts the spindling appearance of many later highboy machines. It also serves to hide the tone chamber opening and resultant underbracing. The access door is carved with simple incised lines and adorned with a boss similar but larger than that found on the Granada or Credenza. This motif was not invented then but became quite common on Twenties pieces.

Perhaps the oddest thing about the Revere (other than the abnormally low apparent survival rate) is that the motor plate (of Credenza size) describes it as a "Victrola Revere." Why did Victor feel the need to spell this out, when almost all other machines get just a name or number code? The few this writer has heard about (all of three) have only four digit series numbers.

Although this column has put a hold on regular correspondence, short notes and especially photos of these rarities would be very much appreciated. Please include serial number and motor type.

Thanks for the photos and much of the info must be given to Mr. George Copeland, a most diligent and learned correspondent.

Tom Rhodes may be reached at 26 Austin Ave., Apt. 106, Greenville, RI 02828. This address is being reprinted expressly for those who wish to write about their Orthophonic Reveres. General comments about this column will be appreciated at a later date.

Curiosity

Corner



Victor 35372-B

Our curiosity this issue was brought to our attention by Upstate New York collector Gary W. Mattscheck. When he found Victor #35372, he thought the "B" side looked a bit strange, and when he compared it with a fellow collector's he saw why: the title was entirely different! Apparently when the record was issued early in 1914 it was as "The Castles in Europe"; but by the time it was first catalogued (May, 1914) the title had been changed to "Castle House Rag." Neither version can be considered "common," but since the first style was on the market for just a few months it would seem that "The Castles in Europe" is the rarer of the two.

Coming: A single Edison recording with two different titles and three lives!

Vintage Vignettes

by David Milefsky

"The Supreme Fifteen 1988-89 Tabulation"

Vignette No. 9 clearly must be dedicated to all the wonderful people who showed interest in this project by voting and otherwise remaining thoughtful and to Jane Caspar whose work in tallying-up was nothing short of superb.

Based upon your personal preferences.....are you ready? The number after the artist's name is his score based on 15 points for first place to one point for last. In a case of ties, I decided to employ generosity as you will see.

Pre-1909		1909-1925	
1. Billy Murray	150	1. Billy Murray	178
2. Len Spencer	109	2. Ada Jones	74
3. Arthur Collins	107	3. Marion Harris	66
4. Frank C. Stanley	99	4. Bert Williams	62
5. Ada Jones	88	5. Walter Van Brunt	57
6. Edward M. Favor	87	6. Irving Kaufman	55
7. Collins & Harlan	78	7. Harry Lauder	51
8. Harry Macdonough	76	8. American Quartet	46
9. Cal Stewart	75	9. Arthur Fields/ Collins & Harlan	45
10. Dan W. Quinn	64	10. Aileen Stanley	43
11. Vess L. Ossman	63	11. Henry Burr	41
12. Byron G. Harlan	57	12. Peerless Quartet	38
13. Haydn Quartet	49	13. Arthur Collins	36
14. Henry Burr	48	14. Nora Bayes/ Miss Patricola	31
15. J. W. Myers	44	15. Enrico Caruso	28

The Acoustical Overview

1. Billy Murray	328
2. Ada Jones	162
3. Arthur Collins	143
4. Collins and Harlan	123
5. Len Spencer	118
6. Frank C. Stanley	99
7. Harry Macdonough	91
8. Cal Stewart	90
9. Henry Burr	89
10. Edward M. Favor	87
11. Bert Williams	72
12. Byron G. Harlan/ Harry Lauder	70
13. Marion Harris	66
14. Dan W. Quinn/ Walter Van Brunt	64
15. Vess L. Ossman	63

To use a word which was much abused in the 1960s, "Wow!" Since we have at last climbed the final rung of the "Supreme Fifteen, 1988-89" ladder, I will list now my own 15 and, as promised, the results of the 1945 Hobbies poll in which personal favorites were not stressed. First, here is what I came up with:

Pre-1909	1909-1925
1. Billy Murray	1. Arthur Fields
2. Dan W. Quinn	2. Walter Van Brunt
3. Edward M. Favor	3. Irving Kaufman
4. Len Spencer	4. Marion Harris
5. Ada Jones	5. Billy Murray
6. Collins & Harlan	6. Eliz. & Wm. Wheeler
7. Bob Roberts	7. Reinald Werrenrath
8. Frank C. Stanley	8. Harry Lauder
9. William F. Hooley	9. Anna Chandler
10. J. W. Myers	10. Polk Miller & Quar.
11. Harry Tally	11. Jones and Hare
12. John Yorke AtLee	12. Avon Comedy Four
13. Steve Porter	13. Aileen Stanley
14. Charles D'Almaine	14. Vaughn de Leath
15. Vess L. Ossman	15. Arthur Hall/Al Bernard

Composite Results of 1945 HOBBIES Poll

1. Billy Murray	173
2. Henry Burr	129
3. Arthur Collins	110
4. Byron G. Harlan	101
5. Frank C. Stanley	90
6. Ada Jones	83
7. Harry Macdonough	79
8. Len Spencer	78
9. Albert Campbell	64
10. Billy Golden/Steve Porter	58
11. Dan W. Quinn	47
12. S. H. Dudley	39
13. Cal Stewart	33
14. Bob Roberts/Nora Bayes	26

Other artists who were admired in our poll were: George W. Johnson, Lew Dockstader, Frederick H. Potter, Stella Tobin, Parke Hunter, Jules Levy Sr. & Jr., Sousa's Band, Geo. Watson, May Irwin, Emil Keneke, Richard Jose, Dorothy Kingsley, Albert Campbell, Emilio de Gogorza, Silas Leachman, Golden & Hughes, Elise Stevenson, Will Oakland, Anthony & Harrison, George Graham, Billy Williams, Frank Crumit, Eddie Cantor, Paul Whiteman's Orchestra, Elida Morris, Eddie Morton, Al Jolson, Vernon Dalhart, Stella Mayhew, Gene Greene, Louise & Ferera, John McCormack, Helen Clark, Uncle Dave Macon, Joseph Cawthorn, Sophie Tucker, Fred Van Eps, Charles Ross Taggart, Clara Smith, Isham Jones, Alma Gluck, Esther Walker, Furman and Nash, Jack Norworth, Maurice Burkhardt, Toots Paka, King Oliver, Murray K. Hill, Felix Arndt, Ma Rainey, Ernest L. Stevens, Heidelberg Quintet, M. J. O'Connell, and so many others that the list would have a terrific running start for the fifty-yard dash!

David Milefsky can be reached at Rt. 1, Box 48-A, Boyce, VA 22620

Club & Society News

The Association for Recorded Sound Collections has announced that this year's conference will be held from June 1 to 3 at the University of Missouri-Kansas City. Topics are, as usual, varied and diverse and range from the recorded legacy of Herbert L. Clarke to "The Image of the Medical Profession in Popular Song Lyrics"! For complete information, write: ARSC Conference, UMKC General Library, 5100 Rockhill Road, Kansas City, MO 64110.

The Michigan Antique Phonograph Society's annual Phonovention will be held in Dearborn this coming August 11 and 12. For more details, contact: Pat Wagner, 124 Manor Drive, Middleville, MI 49333.

Your editor is a member of ARSC's Fair Practices Committee which will meet at the KC conference. If GRAPHIC readers have any questions or concerns regarding the fair use of early recordings, please address them to Martin Bryan well in advance of June 1.

Roy Eldridge, 78, Jazz Trumpeter Who Spanned Music's Style, Dies

By JOHN S. WILSON

Roy Eldridge, a jazz trumpeter who was the connecting link in the line that went from the pioneering Louis Armstrong to the modernist innovator Dizzy Gillespie, died Sunday at Franklin General Hospital in Valley Stream, L.I. He was 78 years old.

"Roy took as his point of departure the fantastic style of the middle Armstrong period," Ross Russell, a jazz record producer and historian, wrote in 1949. "But Roy's trumpet went beyond Louis in range and brilliance. It had greater agility. His style was more nervous. His drive was perhaps the most intense jazz has ever known."

"God gives it to some and not others," Ella Fitzgerald once said, speaking of Mr. Eldridge. "He's got more soul in one note than a lot of people could get into the whole song."

Mr. Eldridge's first influences on trumpet were Rex Stewart ("I liked his speed, range and power," Mr. Eldridge

called the Night Hawk Syncopaters. Mr. Eldridge paid his dues with a variety of territory bands, sometimes playing drums as well as trumpet, before he reached New York in 1930.

A Brash, Crackling Attack

In New York, he combined the fiery virtuosity he had shown playing "Stampede" with the insights he had gained from Armstrong to create the brash, crackling attack that became his musical identity.

In the 30's, Mr. Eldridge formed his own band with his older brother, Joe, a tenor saxophonist. He also played in McKinney's Cotton Pickers, in Teddy Hill's band and in Fletcher Henderson's last great band — the mid-30's Henderson band in which Mr. Eldridge was the most vital spark among such notable artists as Chu Berry, Sid Catlett, Buster Bailey and Israel Crosby.

After another attempt at leading his



Roy Eldridge was a major innovator of the jazz trumpet.

said) and Red Nichols ("I liked the nice, clean sound he was getting"). But he began to find his own musical personality from a saxophonist, Coleman Hawkins. He copied Mr. Hawkins's sleek driving solo with Fletcher Henderson's orchestra on "Stampede" so successfully that it set him apart from other young trumpet players of the late 20's.

"I was very technical then," Mr. Eldridge recalled, "but I couldn't swing. Chick Webb used to say, 'Yeah, he's fast but he's not saying anything.'"

Mr. Eldridge learned to say something when he saw Armstrong for the first time, at the Lafayette Theater in Harlem in 1932.

"I didn't think so much of him at first," Mr. Eldridge conceded. "But I stayed for the second show, and I suddenly realized he built his solos like a book — first, an introduction, then chapters, each one coming out of the one before and building to a climax."

A Nickname: Little Jazz

It was a year before, in 1931, that Mr. Eldridge acquired his nickname, Little Jazz, which stayed with him the rest of his life. His irresistible urge to play impressed Otto Hardwick, a mainstay of Duke Ellington's early saxophone section, when he was playing with Mr. Eldridge at Small's Paradise in Harlem.

"I was blowing all the time," Mr. Eldridge recalled. "So he called me Little Jazz."

Physically he fit the description. Born in Pittsburgh on Jan. 30, 1911, he was a short, compact and wiry man who was often jumping with energy. He left home at 16 to play with a band

own band, he announced his retirement from music in 1939, "because I couldn't get any bread."

He studied radio engineering and electronics, but, he said, "I couldn't do it." By 1941 Mr. Eldridge was playing again, with Gene Krupa's band. He teamed up as a vocalist with Anita O'Day on "Let Me Off Uptown" and "Knock Me a Kiss," and he developed a magnificent trumpet solo on "Rockin' Chair."

San Francisco Chronicle

February 20, 1989

Weld Saunders Carter

McHenry, Ill.

Weld Saunders Carter, who worked for a time as Thomas Edison's personal mathematician, has died at the age of 88.

Carter, a Fox Lake resident since 1982, died on February 4 at Northern Illinois Medical Center after a brief illness.

Carter won a position on Edison's staff through a competitive examination and worked for the inventor for 18 months. Carter contributed to the development of the alkaline battery cell and cylinder and disc-type of phonographs.

United Press International

Stuart Hamblen, 80, Singer and Candidate

SANTA MONICA, Calif., March 8 (AP) — Stuart Hamblen, a gospel and country singer who wrote inspirational songs and once ran for President as a Prohibition Party candidate, died today at St. John's Hospital and Health Center. He was 80 years old.

Mr. Hamblen lapsed into a coma after surgery Feb. 28 to remove a malignant brain tumor.

Host of "The Cowboy Church" radio program in Los Angeles, which is still heard in reruns around the country, he was best known for his spiritual tunes of the 1950's, "It Is No Secret What God Can Do" and "This Old House."

Mr. Hamblen was born in Kellysville,

Tex. After winning an amateur talent contest, he left Texas and signed recording contracts. He appeared on television and performed concerts nationwide. He also owned one of the leading stables for race horses in the West.

His life changed one night when he visited a tent revival conducted by the evangelist Billy Graham. His conversion was immediate and he gave up drinking and race horses.

In 1952 he became the Prohibition Party's nominee for President in an election won by Dwight D. Eisenhower.

Mr. Hamblen is survived by his wife, Suzy, and three daughters, Lisa Jaserie, Viva Pressnel and Kim Hamblen.

THE NEW YORK TIMES TUESDAY, FEBRUARY 14, 1989

Dave Tarras, 95, Clarinetist, Dies; Purveyor of Klezmer Dance Music

By JON PARELES

Dave Tarras, a clarinetist who was one of America's most important klezmer musicians, died of pneumonia yesterday at South Nassau Community Hospital on Long Island. He was 95 years old.

Mr. Tarras's style brought together the music he had learned as a child in the Ukraine with the Tin Pan Alley songs and jazz he was exposed to in New York, updating the klezmer dance music brought to the United States by Jewish immigrants. He was a virtuoso player and one of the few klezmer musicians to assimilate American music without losing traditional feeling and inflections.

Mr. Tarras was born in the village of Ternovka, near Uman in the Ukraine, to a family in which three generations had been klezmer musicians. He learned to play clarinet, and when he was drafted into the Russian army before the Revolution, his abilities led to him performing for generals at the front lines of World War I. In 1921, he fled the massacres of Jews in Russia and came to the United States.

Played in the Yiddish Theater

In New York, he began playing clarinet in theater pit bands, and he soon became one of the top instrumentalists in the Yiddish theater in the 1920's and 1930's. Where the previous generation

of klezmer musicians had played E-flat and C clarinets, Mr. Tarras was one of the first to switch to the B-flat clarinet. He performed with the best-known cantors of the day, among them Jan Peerce and Mordecai Hirschman; he also worked with leading Yiddish theater performers, including Molly Picon, the Barry Sisters and Aaron Lebedev, and with composers like Boris Tomshévsky and Sholem Secunda.

From the 1930's into the 1950's, Mr. Tarras had his own radio show on various New York stations, and he led a klezmer band at thousands of weddings in and around New York City and upstate New York. He also composed hundreds of traditional-style tunes and recorded, beginning in 1924, for labels including Columbia, Victor and Decca.

By the early 1970's Mr. Tarras had gone into semi-retirement. But he was brought back to performing in the mid-1970's through a project of the Ethnic Folk Arts Center in Manhattan and the klezmer clarinetist Andy Statman. In 1984, the National Endowment for the Arts gave Mr. Tarras a Heritage Fellowship in recognition of his contribution to traditional music.

Mr. Tarras is survived by his brother Froika, of Brooklyn; his son Sy, of Miami; his daughter Brouny, of Tucson, Ariz., and seven grandchildren.

= Notes on the Obituaries =

Although Roy Eldridge's recording career didn't get off the ground until the mid-1930s, by 1935 he could be heard with the orchestras of Teddy Hill (ARC labels), Putney Dandridge (Vocalion) and Teddy Wilson (Brunswick). He went on to record with such greats as Billie Holiday, Mildred Bailey, Fletcher Henderson, as well as under his own name.

Stuart Hamblen made a series of records for Victor between 1929 and 1931; most appeared on the V-4000 series, though a few sides were reissued on Bluebird and Electradisk. They may also show up under the Montgomery Ward label.

Dave Tarras apparently did most of his recording work on various ethnic series, both under his own name and groups such as "Kwartet D. Tarasiego."

We wonder if any of our Illinois readers ever knew Mr. Carter. It is a sad fact of collecting, but so often we don't know of people who may have played an important part in our hobby till we read of their passing in the obituaries.

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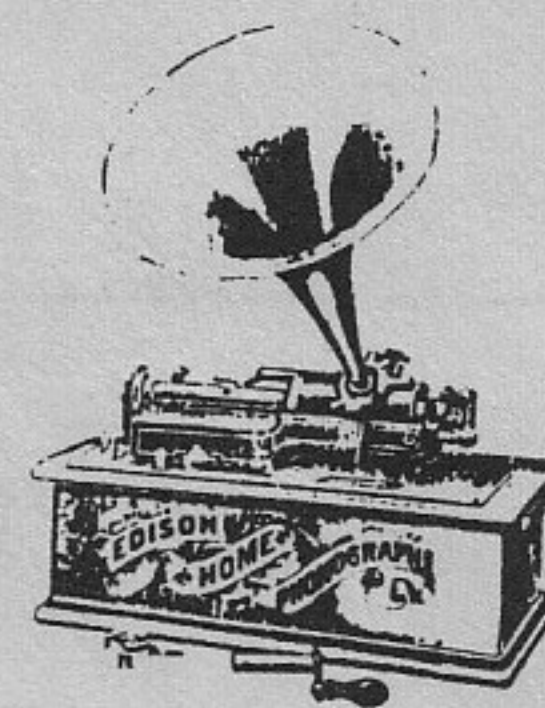
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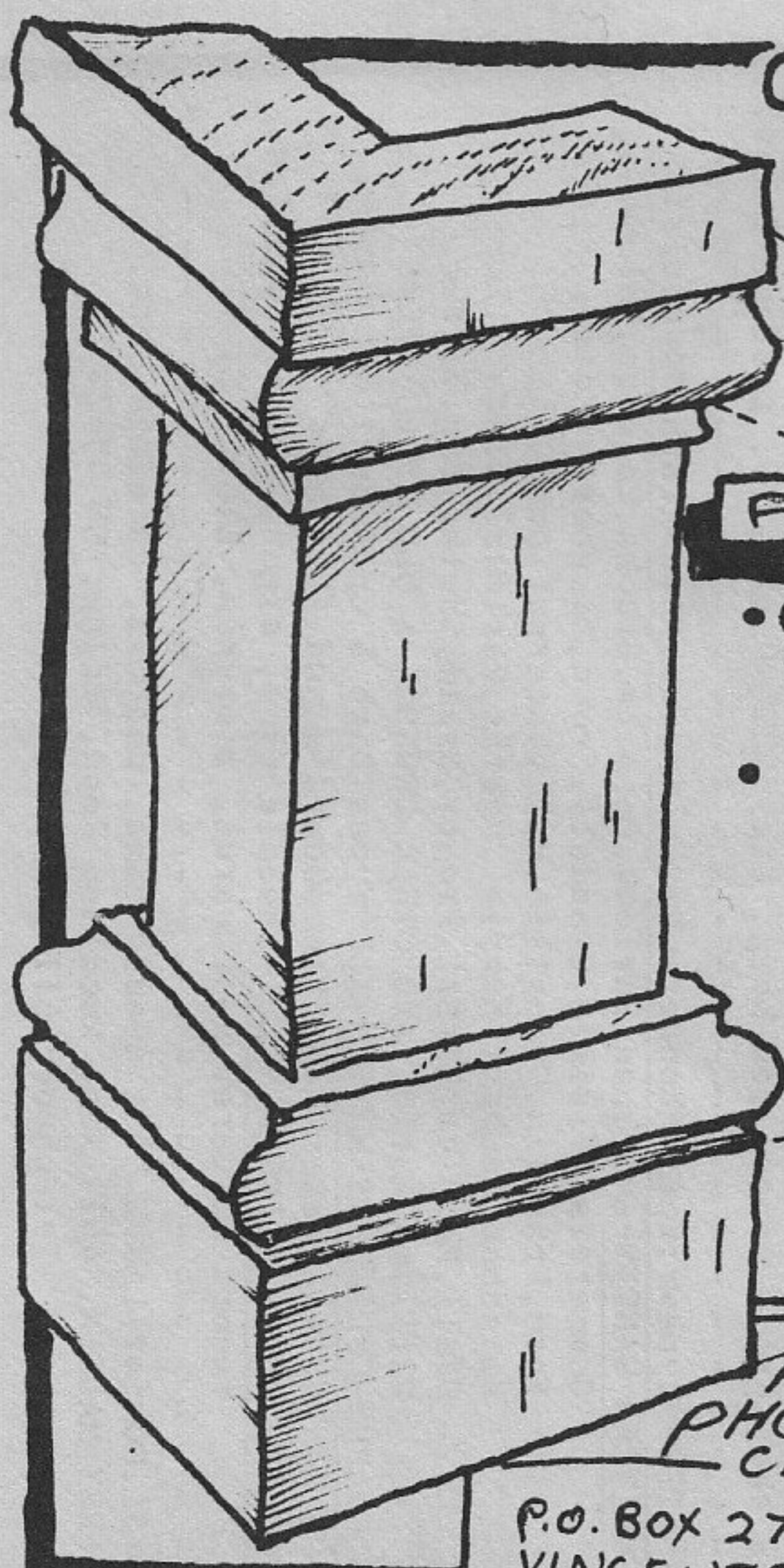
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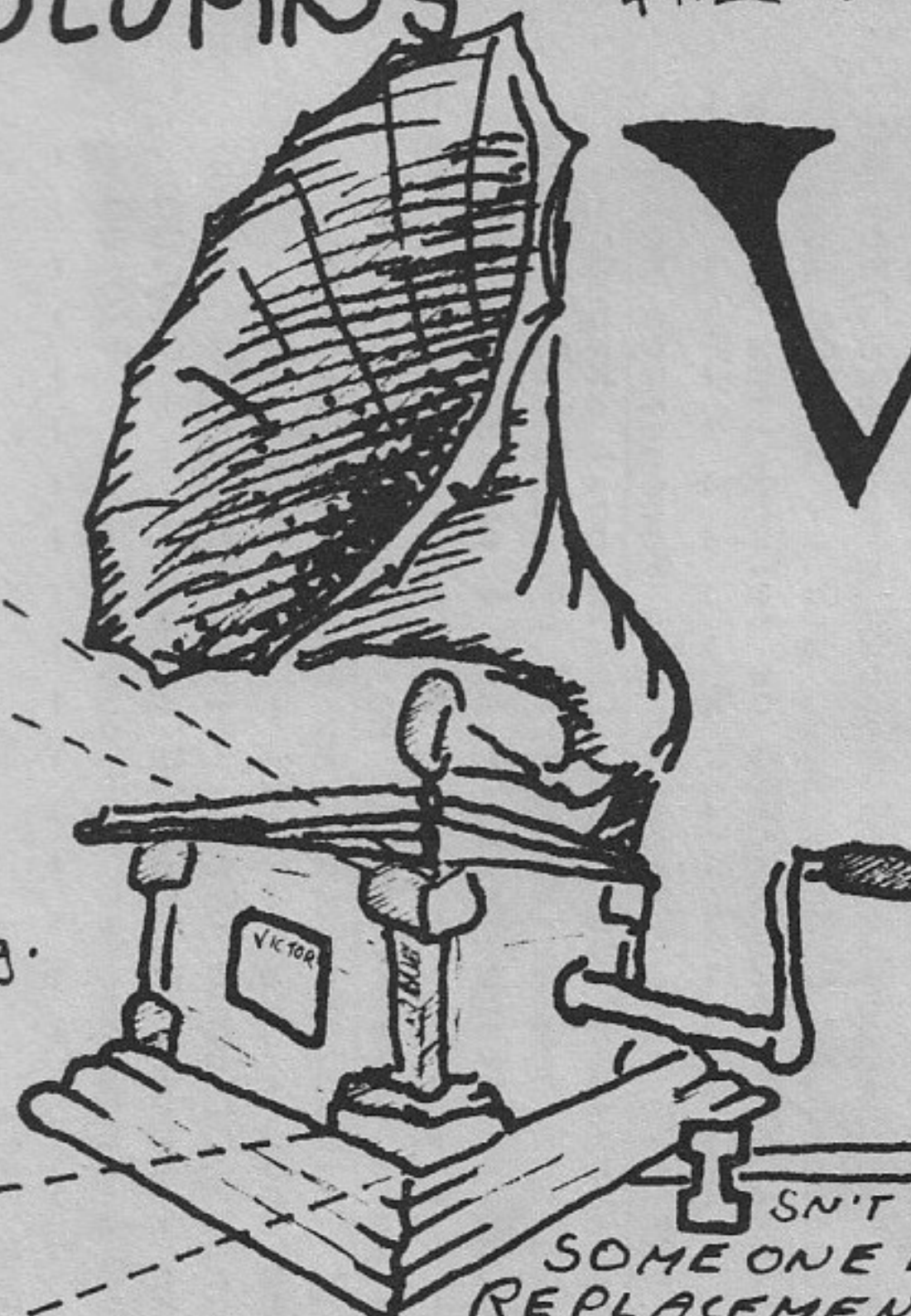
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